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A project to develop a plan for adding contemporary music to the repertory of elementary students of stringed instruments found virtually no contemporary music published in the United States suitable for early stages of instruction. Since much contemporary music literature exists for beginning piano students, it was assumed that the dearth of similar material for stringed instruments was caused by the nature of the instruments or by the way they are taught. To develop the project plan, standard string method books were analyzed to identify the skills that can be reasonably expected from young students and these skills were related to the performance of contemporary music. A Composers Guide (appendix A) was then designed to give composers interested in writing music for elementary string students recommendations concerning beginners' technical skills and current pedagogical methods, while placing no restrictions on musical style. Six composers were commissioned to use the Composers Guide in writing 24 pieces introducing characteristic contemporary techniques (appendix E). The Composers Guide was found to be useful and was well received by the composers. Success of this approach with beginning students remains to be seen and depends upon gaining the support of music teachers. (TT)

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FINAL REPORT
Project No. 7-E015
Grant No. OEG 3-7-070015-1624

A PLAN FOR DEVELOPING PERFORMANCE MATERIALS IN THE CONTEMPORARY IDIOM FOR THE EARLY STAGES OF STRING INSTRUCTION

September 1968

U. S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
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A PLAN FOR DEVELOPING PERFORMANCE MATERIALS IN THE CONTEMPORARY IDIOM FOR THE EARLY STAGES OF STRING INSTRUCTION

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September 1968

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THE SUMMARY

The purpose of this project is the development of a plan for adding contemporary music to the repertory of elementary students of stringed instruments. Most string methods and materials are designed to train students for the performance of the literature of the past. Virtually no contemporary music suitable for the early stages of instruction has been published in this country. As a result, procedures for introducing innovative compositional practices have not been devised.

It was assumed at the outset that the musical idioms of the 20th century can be employed in compositions suitable for performance by children. The existing literature for piano students supports this belief and suggests that the dearth of similar material for stringed instruments is caused by the nature of the instruments, or the way in which they are taught. The compilation of pertinent information for composers was undertaken as the major task of the project. A guide was written to explain the technical capabilities of young string students. Six composers agreed to write a few pieces for children, using the guide as a basis for setting technical limitations. The project was licensed to reproduce copies of these compositions for trial by participating teachers.

The plan developed in this project is embodied in the "Composers Guide." Although no restrictions are placed upon choice of musical style, the guide recommends that composers employ those instrumental skills customarily taught by current pedagogical methods. In view of the number and variety of new compositional practices that must be assimilated if contemporary music is to be adequately presented, an approach which offers teachers the opportunity to gradually expand procedures appears necessary.

The project composers are Herbert Bielawa, Ralph Shapey, Seymour Shifrin, Alan Shulman, Halsey Stevens, and Richard Wernick. All responded favorably to the "Composers Guide", expressing strong support of our purpose and our plan. Twenty-four attractive and colorful pieces are finished and ready for trial by teachers. Written carefully for young minds and hands, they introduce a number of characteristic contemporary technics. Although instrumental skills required are those commonly attained in the first years of study, children trained solely through the use of standard string methods are likely to need special preparation for some of these pieces. Anticipated difficulties are not entirely due to 20th century innovations. Experience acquired in an informal testing program indicates that a repertory of folk songs and simplified transcriptions does not develop the musicianship needed for the performance of the project compositions. The project recommends the

preparation of supplementary instructional materials for the use of teachers participating in the testing program and others who wish to introduce contemporary music to students.

INTRODUCTION

The literature available to beginning students of stringed instruments is remarkable for its limitations. In a time of unprecedented artistic ferment and experimentation children are restricted to a musical world bound by the key, the triad, rigid meter, and relentless melodic symmetry. Popular method books and collections of easy pieces contain familiar folk songs and ballads, arrangements of melodies by famous composers of the past, and original compositions in traditional style, usually of the class that the Yale Seminar on Education labeled "pseudomusic." The writer has not been able to find any published music suitable for first and second year violin students by American composers using 20th century compositional technics. The few pieces available from foreign publishers are expensive and hard to obtain. For the intermediate student there is a handful of compositions, mostly published abroad. For the advanced performer and mature professional there is a wealth of solo and chamber music written by the finest composers of our time. This imbalance does not mean simply that the experience of playing contemporary music is delayed and requires a degree of skill that many amateurs never reach. It causes serious problems for even gifted players and may establish permanent impediments to the enjoyment and performance of new music. The string player trained exclusively in music of the 18th and 19th centuries determines relationships of pitch by reference to a tonal center and rhythm by conventional metrical divisions. His ability to read fluently is based upon these concepts. The idiomatic patterns of the music he has studied are built into his technical skills. Much new music seems enormously difficult because he becomes quite literally lost, technically and musically.

If the art of string playing is to continue to flourish it must be taught as a living tradition. By limiting children to a repertory selected and pruned to satisfy the requirements of a pedagogical method concerned solely with the music of the past, we present instrumental techniques as steps towards a fixed goal. We imply that a formal musical education consists of training in a finite number of skills necessary for the proper performance of an existing literature. This approach distorts the nature of the performing arts and threatens their vitality. The militant guardian of our heritage of masterworks is in danger of handing on only the ritual gestures characteristic of a static art form.

The antidote is fresh, unpredictable, irreverent music that surprises the ear and awakens the mind - the music of our own time. By offering the child the music of living composers we invite him to participate in the art of the present and prepare him for the future contributions of his own generation. We place him in the studio of the craftsman instead of the gallery of the museum and, in so doing, we teach the traditions of the past more honestly. Instrumental technics are inventions, not rules, and can be thoroughly understood only in musical context. The study of literature from a variety of periods helps the student to grasp the relationship between performing skills and musical style. Those who play contemporary music also learn that the stringed instruments do not speak a dead language but one that is in a continual state of revision and expansion. It is possible, however, that unless we provide an education which encourages young performers to contribute to this process we may wholly alienate the composer, thus leaving the violin in the hands of musical historical societies.

At present these arguments are largely academic. The string teacher who is convinced that elementary students should play contemporary music has no means of acting on his belief. There is no literature available. Any realistic attempt to remedy this situation must recognize the influence of current pedagogical methods. By ignoring the radical changes of the past sixty years, teachers have avoided the necessity of devising procedures for introducing innovative compositional practices. This project proposes to develop a plan for adding contemporary music to the repertory of young string players by exploring the nature of the problems that must be solved by composers and teachers.

It was assumed at the outset that the musical idioms of the 20th century can be employed in compositions suitable for performance by children. The growing body of contemporary literature written expressly for piano students supports this belief and suggests that the dearth of similar material for stringed instruments is caused by the nature of the instruments or the way in which they are taught, rather than the difficulty of writing for the young. A glance at popular string methods published within the last thirty years provides additional evidence. Certain carefully planned and widely used procedures for teaching basic instrumental skills are incompatible with some of the most influential compositional theories and practices of our time. A striking example is the simultaneous development of the "finger pattern" system of teaching and the serial method of composition.

Instrumental technics are solutions to musical problems. Current teaching procedures are designed to prepare students for an existing literature, the music which they, in fact, learn to play. In the opinion of the writer, these procedures do not provide an adequate preparation for the music of the 20th century but the absence of a contemporary student repertory makes spontaneous revision unlikely.

The first objective of this project is to obtain a group of original compositions for young players which can be offered for study and trial.

Composers, as well as teachers, must understand the problems before proposing a solution. Much of the standard repertory is drawn from the literature of the 18th century when a musical education included the study of violin as a matter of course. Today the professional training of a composer is not likely to cover the fundamentals of string playing and teaching. Yet those who write for children must work in the realm of the possible. The compilation of practical and pertinent information for composers was undertaken as the major task of the project.

In essence, it is proposed to provide a bridge from composer to teacher by offering technical advice which will enable composers to give teachers new music appropriate for their students. At the beginning of the project it was recognized that the successful development of this plan would depend upon our ability to enlist the cooperation of imaginative composers and to offer them information which is useful, but not excessively restrictive.

PROCEDURES

Funds were granted to support the project for one year, beginning December 1, 1966. Procedures were planned to be accomplished in three stages: (1) preparation of a technical guide for composers, (2) composition of pieces by composers using the guide, and (3) trial of new music by teachers. The first two were scheduled for completion within the year. The third was expected to continue beyond the duration of this project as part of the University of Illinois String Research Project.

Composers Guide

The guide is designed for the use of composers interested in writing music for elementary students of stringed instruments. Because of the time limitation, it seemed advisable to restrict specific directions and illustrations to music for the violin. It was assumed that the principles involved could be applied to compositions for the other stringed instruments without serious difficulty.

The task of writing the Guide was approached in the following steps:

1. Standard string method books were analyzed to identify the instrumental technics taught in the early stages of instruction, and the order in which they are customarily presented.

2. This information was organized as an outline of the technical capabilities which can reasonably be expected of young students.

3. The possibility of employing the performing skills described in the outline in a variety of contemporary compositional styles was discussed with advisors.

4. The outline and the suggestions of the consultants were given to William Mullen, a graduate assistant in composition at the University of Illinois assigned to the project. He was asked to write a group of sample pieces for informal testing.

Throughout the preparation of the Guide, the technical materials being produced in the University of Illinois String Research Project were studied. Paul Rolland, Project Director, and members of the staff offered many useful suggestions. Virginia Givens, instructor of pre-instrumental music classes for children at Northwestern University, also acted as an advisor.

Current compositional practices and their application to music for children were discussed with Ralph Shapey, Music Director of the Contemporary Chamber Players of the University of Chicago. Work with William Mullen contributed to an understanding of the composer's problems and resources.

The first draft of the Guide was read by consultants Ralph Shapey and Anthony Donato, Professor of Music at Northwestern University. As a result of their suggestions, it was completely rewritten. The second draft, submitted to the consultants, the Project Director and Richard Colwell, Associate Director of the String Research Project, was subsequently revised once more. The final version is attached as Appendix A.

Composition of New Pieces

In order to test the usefulness of the Composers Guide and to obtain pieces for trial, a few composers were invited to write for the project. Choice was based upon suggestions from a variety of sources in the hope of finding composers of widely different styles.

Recommendations were made by the Contemporary Music Project of the Music Educators National Conference, as well as the project consultants and interested teachers.

The plan called for six composers. The first seven letters brought only one refusal. All others expressed interest, although several made acceptance conditional upon examination and approval of the Guide. Some months after receiving the Guide, one composer withdrew. At this point, an extension of time for completion of the project was requested in order to replace this composer. Composers retained to write for the project are: Herbert Bielawa, Ralph Shapey, Seymour Shifrin, Alan Shulman, Halsey Stevens, and Richard Wernick.

Composers were asked to write three short pieces for stringed instruments, using the Guide as a basis for limiting instrumental technics. No restrictions were placed upon choice of compositional technics other than those implicit in the nature of the work. Criticism and comments on the contents of the Guide were requested. In order to enlarge testing possibilities, each composer was asked to write at least one piece suitable for mixed string class (violin, viola, cello). Composers licensed the project to reproduce a limited number of copies of each piece for trial by teachers participating in the University of Illinois String Research Project. Arnold Fish, Associate Director of the Juilliard Repertory Project, was consulted about the terms of the licensing agreement and other questions concerning plans for a testing program.

Manuscripts received from the six composers who agreed to write for the project have been carefully studied and edited. All editorial suggestions were submitted to composers for approval. Minor revisions requested have been made. The pieces are ready for trial in 1968-69.

Trial of Contemporary Music

Early in 1967, an informal testing program was initiated to explore problems encountered by teachers introducing 20th century musical idioms to children. Music was written for this program by William Mullen. Trial of these experimental pieces was proposed as a means of identifying some of the skills required for the performance of contemporary music that are not developed by the study of traditional teaching materials. Discussion of ways to prepare students for the acquisition of these skills might lead teachers to reassess current methods and consider new procedures which would allow them to present the basic elements of music in terms applicable to the present as well as the past. It was planned to report the reactions of teachers participating in this program in the form of a syllabus which would suggest ways to establish a musical orientation appropriate for our time.

Seven short pieces by Mr. Mullen, (see Appendix C), were given to three teachers in Urbana and four in the Chicago area between February 18 and March 8, 1967. All of these teachers are themselves string players. Six teach in the public schools and one gives private lessons in violin. Participation was entirely voluntary. The writer talked to each of the teachers personally to explain the nature of the project and the purpose of the testing program. No effort was made to involve anyone reluctant to engage in experimental work. On the contrary, the importance of genuine interest was emphasized. Those who were given Mr. Mullen's compositions had all expressed pleasure at the opportunity to participate in the project and a desire to try new music.

A brief outline of information desired was given to each teacher. A copy of these instructions will be found in Appendix D. The investigator requested an opportunity to observe classes working on the pieces being tested. Teachers were encouraged to make a selection from the group of pieces if they did not find all suitable for their students. They were asked to complete the trial and report results verbally to the investigator by the middle of June.

In order to stimulate discussion of teaching procedures appropriate for contemporary compositional practices, the writer outlined a method of teaching students to identify and measure differences in pitch and duration. Four of the participating teachers who expressed an interest in examining a new approach were given the outline for consideration.

This program was unsuccessful. The proposed syllabus was not written because the teachers did not give the pieces adequate trial and did not respond to the invitation to consider new teaching procedures. The outline provided by the investigator was received with indifference. When asked directly for an opinion on the practicality of suggestions for introducing melodic and rhythmic patterns characteristic of this century, several replied that they did not know, had never tried anything of like nature, and that it would take too much time, in any case.

Only one of the seven participating teachers made a serious effort to teach any of the pieces thoroughly. She gave one piece to a five-year-old and two pieces to two students aged six and seven. All three children took private lessons. The teacher reported that the children were able to play the pieces well, learned them with little difficulty, and enjoyed them. Three teachers gave some of the pieces a token reading. One arranged to present two pieces in a class session with the investigator present as an observer. The music was

introduced effectively and the students responded with obvious enthusiasm. Despite this success, no additional work on these compositions, or any of the others, was subsequently reported. The remaining three teachers did not try any of the pieces.

The writer discussed the program with each of the teachers several times during the trial period. Almost all apologized for failing to fulfill their committment, explaining that they could not find the time. Apparently, they felt that an inordinate amount of time would be required to present and explain music in a contemporary idiom. It is assumed that they do not believe conventional methods and materials provide an adequate musical preparation because no one considered the instrumental technics unusually difficult. In the opinion of the writer, the teachers agreed to test the pieces in good faith but were not able to relate them to their accustomed programs of instruction. Several spoke of introducing contemporary music as "curriculum enrichment." They seemed to believe that the trial pieces would provide an interesting experience but did not consider the possibility of adding them to the student repertory. The six public school teachers appeared reluctant to evaluate the new pieces in either musical or technical terms. They did not reject the music as poorly written or unsuitable for children. Only one expressed any dislike for it. The others gave the impression that they found Mr. Mullen's music irrelevant to their purposes.

RESULTS

Response of Composers

Six gifted composers have written music for elementary students of stringed instruments. It was not at all difficult to find composers willing to write for children, although the fees were minimal. The letter of invitation, explaining the purpose of the project, brought immediate, encouraging response. Composers participating in the project strongly support this point of view. They are aware of the gulf between contemporary compositional practices and educational materials; they are disturbed by the results. They realize that many performers are not properly prepared for music being written today.

These composers are concerned with the nature and quality of the musical experience offered to students. Written specifically for young minds and hands, the project compositions are designed for performance by children. They give students the opportunity to fully and honestly realize the intentions of the composer and thus become, in fact, youthful musicians.

Evaluation of the Composers Guide

The Composers Guide was received favorably by the six composers writing for the project. All described it as helpful and none objected to any part, although criticism was invited. An examination of the pieces leaves no doubt that the composers studied the Guide seriously. Remarkably few passages deviate from the technical limitations recommended. Those that do exist are of minor importance and can be defended.

A few technical problems not discussed in the Guide appeared. As a result, some composers were asked for slight revisions to eliminate these difficulties. Several involved technics peculiar to the cello, and two composers suggested that these problems might well be included in the Guide. The Supplement to the Composers Guide, Appendix B, contains information on these and a few other points which were not adequately covered.

The Guide places no restrictions upon the composer's choice of musical structure or idiom. On the contrary, he is urged to find new ways to employ elementary performing skills. The Guide does suggest that composers should understand and accept the technical limitations of students taught by conventional methods. Essentially, it is proposed that the existing impasse between traditional teachers and innovative composers can best be solved by compromise. Composers are asked to work within the technical limitations set by current methods in the expectation that teaching procedures can be expanded to accomodate new sounds and forms of musical expression.

The pieces written for the project indicate that this approach may be effective. Inventive composers are able to use conventional instrumental technics in a variety of ways. The treatment of finger patterns is a good example. When the outline for the Guide was under discussion, the feasibility of recommending this teaching device to contemporary composers was seriously questioned. The first finger pattern, a major tetrachord, is firmly tied to the major scale in conventional materials. It is also a practical method of reducing intonation problems for beginners which could be particularly helpful in unfamiliar or atonal music. The project composers apparently recognized the usefulness of this approach and adapted it to their purposes ingeniously. Seven pieces are written entirely in Finger Pattern I. Excerpts may be found in Part II of the Supplement, Appendix B. Other compositions employ finger patterns in combinations which limit the amount of left hand adjustment. Similarly, the bowing patterns described in the Guide were applied to rhythmic figures in changing meters or asymmetrical designs.

Response of Teachers

The new compositions have been received with some surprise by those accustomed to the standard repertory for students. There is a remarkable difference in the sound. Music written for stringed instruments by imaginative composers has infinitely more color and resonance than the folk songs and transcriptions that fill the collections we now teach. In spite of stringent limitations imposed by the nature of the assignment, composers have written with wit and verve.

In the opinion of the writer and other teachers in the project, the pieces employ instrumental technics commonly attained by students in the early stages of instruction; structure and idiom may create difficulties for the conventionally trained. Until the trial phase has been initiated, problems of teaching the project pieces cannot be satisfactorily explored. However, comparison with published materials suggests that students may not be adequately prepared for the following:

1. Ensemble Technics

   Without exception, composers expect some skill in ensemble playing. Even in the easiest duets, each part is given a degree of independence. Most class methods, designed primarily for unison playing, offer little preparation for contrapuntal music. First ensemble pieces in method books are usually written in chordal style, with each part moving in identical rhythm. Although the ensemble technics required for the performance of the project compositions are rudimentary, students must be able to observe rests, make entrances, and fit an individual part into the whole.

2. Rhythm

   In general, the new pieces offer far more rhythmic variety than standard materials. Change of meter should not prove excessively difficult since the pulse, or metrical unit, remains constant. Frequent short, irregularly spaced rests are likely to be more troublesome. Rhythmic accents may fall at irregular intervals also, forming phrases of varying length. One composition is polymetric and one contains polyrhythmic passages. Rhythmic patterns are well planned for young performers but do require more than conventional metrical training.

3. Tonality

Most pieces are tonal although they are not confined to one key. Careful use of finger patterns reduces aural problems in atonal and polytonal pieces. The composers have handled problems of pitch so skillfully that unusual intonation difficulties are not anticipated with well trained students.

4. Expression Marks

One of the teachers who tried the pieces written by William Mullen remarked that students are not accustomed to change of dynamics. The writer can find little justification for the dearth of expressive words and symbols in published methods. Even after two or three years of instruction, many students have not learned to observe indications affecting tempo, dynamics, accent, or phrasing. The project composers use all of these signs as a matter of course.

Project Compositions

A brief description of the compositions written for the project follows. The terms Stage I, Stage II, Stage III refer to a system of grading illustrated in the Composers Guide. Reference is made also to technical problems described in the Guide (Finger Patterns, Bowing Patterns). All duets for violin and cello have optional viola parts and may be used in string classes. Excerpts from the pieces may be found in the Supplement to the Composers Guide, Appendix B. The commissioned pieces are presented in Appendix E.

Herbert Bielawa: *FOUR LEGENDS, for violin and cello*

FIDDLE-FLING, three pieces for violin and piano

The four duets for violin and cello, all in canon form, are built on tunes of folk song character. Each can be played without change of finger pattern, with the exception of a few bars in the cello part of No. 3. The first, in Finger Pattern I, and the second in Pattern II, are suitable for Stage I. The third and fourth, in Patterns IIIa and IIIb, are more difficult, particularly for the cellist who must be able to play long passages in extended position. Short slurs are used to provide a variety of rhythmic groupings of irregular length.

The violin and piano pieces are designed for Stage III. The first is technically easy but the others are too advanced for most students at this level. Sustained double-notes in the second piece demand skillful bowing. Since one note is always an open string, the left hand difficulties are not excessive. The last piece employs glissandi and pizzicati on single notes and chords.

Ralph Shapey: *MARCH, SONG, AND DANCE, for violin, viola, cello and percussion (3 players)*

Technically, these pieces are easy, employing instrumental skills that are mastered in Stage II. Parts for all instruments are written in Finger Pattern I. Bowing technics are elementary also. However, there are ensemble problems and rhythmic difficulties, particularly in the Dance. Meter changes almost every measure, although the pulse remains constant, and there are some polyrhythmic passages. "March", which is scored for strings only, can be played by a trio without a conductor, but in the other two pieces students will need cues and rhythmic direction. Percussion parts are written for rhythmic instruments which can be played by anyone able to read music. Woodblock, triangle, and hand drum are suggested. These pieces have been skillfully written to sound well in the hands of children. By

limiting the instrumental technics the composer has made the study of more complex rhythmic problems feasible. The combination of strings and percussion is highly effective. Easy double-notes, pizzicati, and glissandi provide additional color.

Seymour Shifrin: *LULLABY, for violin solo*

PLAY, for violin and cello

DUETTINO, for violin and piano

"Lullaby" is a simple, expressive melody for unaccompanied violin. Bowing techniques and rhythmic patterns are easy. Frequent changes of finger pattern are well planned for students in Stage III. The other two pieces require training in ensemble playing. "Play" employs elementary instrumental skills suitable for students at the beginning of Stage III. Change of meter and frequent short rests in a quick tempo demand rhythmic precision. Although the violin part of "Duettino" is easy to play alone, fairly complex rhythmic writing for the piano may cause ensemble problems. String parts include indications for accent, staccato, dynamics, and tempo, as well as passages marked pizzicato, con sordino, sul ponticello.

Alan Shulman: *THEME AND VARIATIONS, for two violins*

DUET, for violin and cello

STUDY, for violin, viola, cello

These pieces provide good training for students not experienced in ensemble playing. Although each part is given some degree of independence, rhythmic problems are minimal. "Theme and Variations" can be played easily by students in Stage II, if they are ready to learn Finger Pattern IIIa. The duet for violin and cello and the trio are suitable for Stage III. All parts lie well for the instruments. Easy double-notes are effectively used in the duet. Dynamics are carefully indicated throughout.

Halsey Stevens: *TWO DUETS, for two violins*

FOUR DUETS, for violin and cello

The violin duets offer an excellent introduction to two-part contrapuntal music. In the first, a canon, one change of finger pattern occurs in the second violin part. The other is in Finger Pattern I exclusively. Both require control of legato bowing and

change of string within a slur. The rhythm is easy and bowing patterns remain constant.

The duets for violin and cello are more difficult. Students in Stage III should play the second and third easily. Although it is technically suitable, the style of the first is too mature for young children. It is more appropriate for capable students of junior high school age. The fourth duet is likely to be too difficult for students in Stage III unless they have acquired considerable agility and precision. In all the duets, players must be able to listen to one another and follow the leading part. There are no unusual rhythmic problems. String writing is idiomatic, employing double-notes, slurs, and staccato effectively.

Richard Wernick: *YOU CAN'T CATCH ME, canon for three violins or two violins and cello (or viola)*

PETER'S MARCH, for two violins

A MUSICAL GAME OF TAG, for two violins

These three easy pieces for Stage I introduce the beginner to contemporary rhythmic practices. The first, a strict canon, in three parts, is played entirely upon open strings. It is divided into three phrases of equal length. Each is written in a different meter, and each employs a different method of producing sound - arco, col legno, and pizzicato. When all three players have entered these phrases are heard simultaneously. It is an ingenious way of teaching polymeter. The other two pieces can be played by children who have learned Finger Pattern I and simple detached bow strokes. Rhythmic figures are not difficult but parts move independently of one another and there are frequent short rests. In "A Musical Game of Tag" an atonal melodic line is divided between the players.

CONCLUSIONS AND RECOMMENDATIONS

The plan developed in this project is embodied in the Composers Guide. Composers are asked to write music expressly for children, using elementary instrumental technics developed by current pedagogical methods in order to reduce the problems of teachers. If first contemporary compositions utilize skills commonly attained by students, procedures for introducing 20th century music may be devised without immediate, radical revision of basic methods. The response of the six composers who used the Guide indicates that this approach is effective. Compositions written for the project place contemporary musical idioms in settings suitable for performance by children.

The ease with which new music was obtained suggests that the absence of a contemporary student repertory is not due to the disinterest of composers. Those who participated in the project were extremely cooperative, expressing vigorous support of our goals. Comments on the Guide indicate that technical information offered was helpful, possibly indispensable to those who are not themselves string players. This phase of the project was more successful than we dared hope. Composers proved willing and able to write for children, receptive to the recommendations in the Guide, and pleased to provide new music for trial. Plainly, they are prepared to meet teachers halfway.

We do not know what the response of string teachers will be when the compositions are offered for trial. However, we have reason to anticipate difficulties. The informal testing program initiated in the course of the project produced negative results. Although this failure is not particularly significant in itself, we believe that the attitude of these teachers is not atypical. Those who use string class methods may not be prepared to present the project compositions. New problems are not entirely due to the innovations of the 20th century. Standard student materials are not designed to develop the musicianship required for the performance of the new pieces.

There are many ways of teaching. Not everyone depends solely upon published class methods. Hopefully, some teachers will be able to use these pieces with little difficulty. Others may devise procedures to prepare students for new musical problems. However, the writer and others concerned with the project believe that it is unrealistic to assume that a large number of teachers will be able to use these pieces successfully without assistance.

The Composers Guide appears to be a useful technical tool and an effective means of drawing attention to the need for new literature. Tested by experienced composers and expanded to include examples of their work, it may prove helpful to others who want to write for string students. The project compositions are worthy of publication, but without supplementary instructional materials widespread acceptance is doubtful. The project recommends the preparation of a manual for the use of teachers in the testing program and others who wish to introduce contemporary music to students. Our plan has gained the support of gifted composers but unless we are equally successful with teachers their music will not be played by the children for whom it was written.

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APPENDIX A

COMPOSERS GUIDE

for writing

VIOLIN MUSIC FOR CHILDREN

by Margaret Farish

UNIVERSITY OF ILLINOIS STRING RESEARCH PROJECT

Paul Rolland, Director

1967

PRE-PUBLICATION DRAFT
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C O M P O S E R S G U I D E

for writing

V I O L I N M U S I C F O R C H I L D R E N

by Margaret Farish

UNIVERSITY OF ILLINOIS STRING RESEARCH PROJECT

Paul Rolland, Director

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FOREWORD

This guide has been prepared for composers who are interested in writing music for students of stringed instruments. It provides an explanation of current pedagogical practices, a description of the technical capabilities of young players, and suggestions for the use of instrumental skills in compositions for students in the early stages of instruction. Although it is directly concerned with music for the violin, most suggestions are applicable to compositions for the other stringed instruments.

At the present time, beginning string students are confined to a repertory which is singularly lacking in variety and imagination. For two or three years, most children play nothing but familiar folk tunes and arrangements of melodies by famous composers of the 18th and 19th centuries, or their 20th century imitators. A few of these pieces appear in this guide as illustrations of typical teaching materials. They are not intended to influence or restrict the composer's choice of musical style. The sole purpose of all musical examples is clarification of the text.

Although music for children must be easy, it need not be trite. This writer believes that the current literature is the result of an excessively pedantic approach which tends to stifle both musical growth and youthful enthusiasm. The idioms of the 20th century are as suitable as those of any other period in the hands of a composer who understands the musical abilities and technical limitations of children. The young do not demand a conventional use of meter or tonality until they have been trained to hear with 18th century ears. New pieces and new sounds are urgently needed.

INTRODUCTION

The composer of music for students is writing for both children and teachers. From a practical standpoint, acceptance by the teacher is most important since the choice of literature is his. Unless the composer understands modern pedagogical methods, his pieces are not likely to reach the hands of children. Few teachers are willing to use music which requires radical changes in their normal procedures. For this reason, it seems wise to begin with a brief discussion of current practices. Descriptions of teaching methods and materials are offered as preliminary considerations to assist the composer, not as rules to be followed. If pieces are not suitable for practical teaching situations, they will not be played, but if they are not more than technical tools, they should not be written. Although the requirements and attitudes of teachers must be considered, the major responsibility of the composer is to the child. The sole purpose of this guide is to provide information which will enable the composer to write meaningful music which children can play and will want to play.

The private teacher needs pieces for solo violin with piano accompaniment, suitable for students of various ages. Although private lessons may be started at any time after the age of three, the children at the levels of advancement described in this guide are likely to be between four and fourteen years old. The accompaniment, which will probably be played by the teacher, should not be technically demanding. It should be light in texture to avoid overpowering the young soloist. Violin duets for two students, or for student and teacher, are possible alternatives.

Solo pieces may be used in violin classes, particularly in beginning classes for young children. The largest market for student music is provided by the public school string classes, but in the schools all the stringed instruments may be taught simultaneously. Classes are customarily started in the fourth or fifth grade, using class method books written for violin, viola, cello, and string bass. Solo pieces designed for mixed string classes must be more restricted in range and style. However, practices vary, and in some public schools violin students are taught in separate classes part of the time. In violin classes, solo pieces can be played in unison with or without piano accompaniment. Two-part pieces without accompaniment are particularly useful in class teaching. Unless the group is very small, it is difficult to teach children effectively from the piano bench. Parts should be equally attractive and reasonably interesting when played separately in individual practice sessions at home.

Two-part pieces may also be designed to meet the varied requirements of the string class. If a piece for solo violin has an optional part, suitable for the lower instruments, it can be used by teachers of either violin classes or mixed string classes, and by private teachers as well. In compositions for students each part should be designed to ensure the player's attention. Class morale and discipline depend upon keeping all children occupied.

Accompaniments may be written for simple percussion instruments. This is practical if music is for use in public schools, where a variety of instruments are likely to be available. Small rhythm instruments, such as the hand drum, triangle, tambourine, and wood blocks, can be played by children. In this way, students may take turns playing the solo and accompanying parts.

Virtually all writers of violin methods published in recent years introduce fundamental musical and playing skills in approximately the same order and use the same type of musical materials. The size and accessibility of the school market has encouraged the publication of materials suitable for the mixed string class, as well as the violin class or private student. To meet the requirements of group teaching, writers of beginning methods have developed procedures for presenting elementary skills slowly in a series of carefully graded steps. This tends to prevent the use of additional music unless the same sequence is followed.

At present, the rote approach advocated by the Japanese teacher Shinichi Suzuki is receiving widespread attention. Although rote methods change the way in which children are taught, they do not appear to have had much effect upon what they are taught. The children who study with teachers trained or influenced by Suzuki are playing the same folk songs and transcriptions as those who are using written music. However, the composer of music for beginners has more freedom in writing for children who are being taught by rote. Much more rhythmic variety is feasible when the intricacies of notation do not have to be explained at once. Emphasis upon listening, rather than reading, develops aural memory which will assist the child in learning unconventional melodic patterns. The elimination of music reading in the earliest stages of instruction tends to encourage more rapid development of instrumental technics, including change of position (change of hand placement on the fingerboard).

In the following pages, elementary musical and instrumental skills are outlined in the order in which they are usually taught. It is probable that two to three years will be devoted to this training, but the time spent in any stage of learning depends upon individual attitudes and circumstances. Typical teaching pieces are offered as illustrations, not as models for the composer. This guide has been written in the hope of expanding the literature for students. However, it is important that the musical experience of the average student be taken into consideration.

At this time, it is not possible to know how influential the trend towards rote teaching will become. The demonstrations of Suzuki have provided a great impetus, but traditional methods are strongly supported. The majority of American students are still being taught to play from written materials, even in the first lessons. It is probable that new pieces for students will be more widely accepted if they are confined to first position and are written in simple notation. On the other hand, the teachers who are following Suzuki's example, or are exploring other approaches to rote teaching, are in need of material and may be more receptive to contemporary pieces. For this reason, suggestions will be included for music which may be taught by rote or by teachers who are not completely dependent upon conventional method books.

STAGE I: *TECHNICAL LIMITATIONS*

Bowing

The bow is most easily controlled on detached strokes in the middle. In the beginning, best results are obtained by using from one-fourth to one-half of the bow length on a single stroke. This means that notes should be no longer than ♩ (♩ = 92) The average student is able to change bow direction easily if short strokes are used. Fairly rapid notes on one pitch are practical, even in the earliest pieces. (♬, ♩ = 100).

The playing of beginners is never truly legato. Slurs are not taught at this stage, and a smooth, imperceptible change of bow direction is rarely achieved during the period of study described in this guide. In Stage I, notes may be either detached or staccato. No indication is required for detached notes. Omission of slurs guarantees a slight articulation at each change of bow. A simple staccato is easily played. It will be firm, not light, because the bow will remain on the string.

Rhythmic Patterns

The easiest patterns are those which do not require any change in the speed of the bow stroke. In spite of its appearance, Example A is easier for the beginner to bow than Example B.

Example A ♩ ♩ | ♩ ♩ | Example B ♩ ♩ | ♩ ♩ |

Assume that the student is using half the bow length for the half notes. In Example A, the quarter notes can be played with a fourth of the bow, but in Example B the quarter notes must also be played with a half-bow in order to have sufficient bow for the second half note. This means that the bow arm must move twice as fast on the up-bow (V) as on the down-bow (⊓).

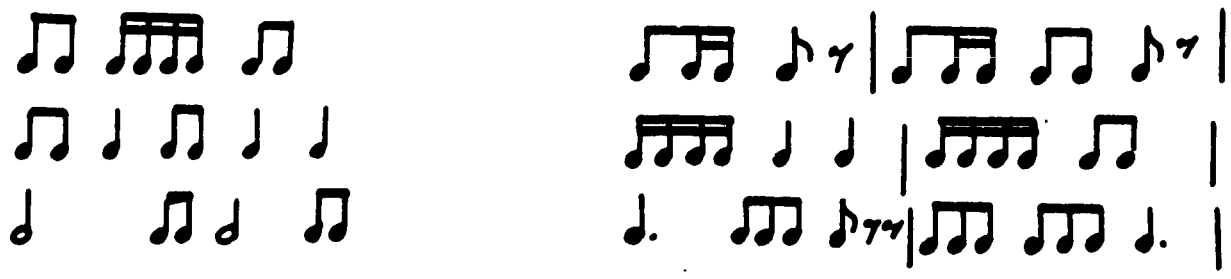
Rests would simplify bowing problems in Example B.

♩ 𝄽 ♩ | ♩ 𝄽 ♩ |

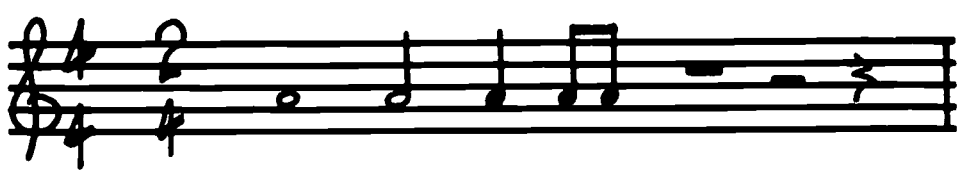
Beginners tend to draw the bow at approximately the same rate of speed all the time. A little skill and experience must be acquired before a child can be expected to determine the amount of bow needed and control the motion of his arm in passages requiring changes of bow speed. In Stage I, all rhythmic figures should be designed to avoid this difficulty.

In most published methods, all pieces are in 4/4 or 2/4. Usually, only quarter and half notes are written. Technically, this limitation is not necessary. Many easy rhythmic figures can be played with a constant bow speed.

For example:



Any rhythmic figure which can be played without changing bow speed and is easy to remember can be taught to beginners by rote. Students who play only what they can read are usually limited to the following rhythmic symbols at this time:



Intonation

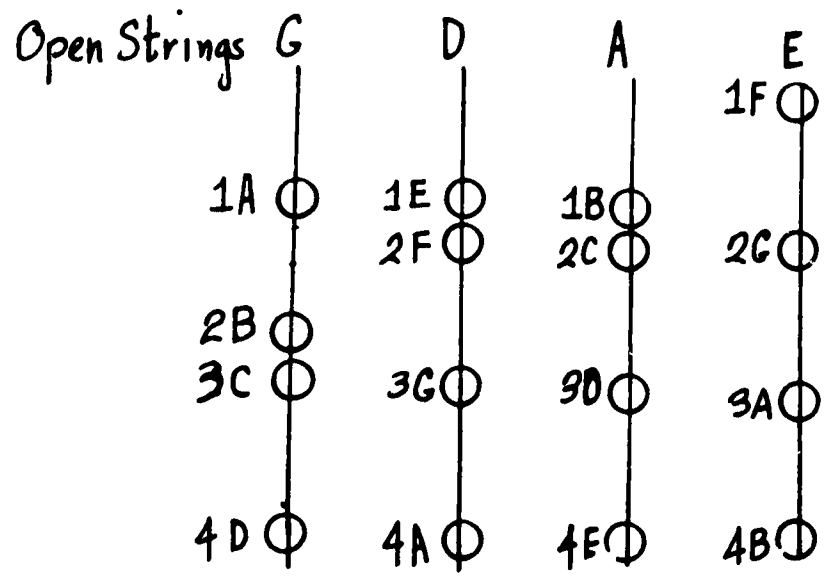
There can be little doubt that most students find control of pitch the most difficult of all technical problems. Everyong agrees that good intonation depends upon the ear, but, apparently, writers of violin methods do not believe that systematic aural training is necessary, or they do not consider it to be the responsibility of instrumental teachers. The realistic composer will not assume that students have been given instruction in solfeggio or any method of ear-training. In these circumstances, it is necessary to simplify problems of pitch as much as possible. The organization of musical materials by finger patterns is a practical method of reducing the complexities of left hand technic. This approach, which has been adopted by virtually all teachers and writers of string methods, should be studied carefully by composers of music for elementary students.

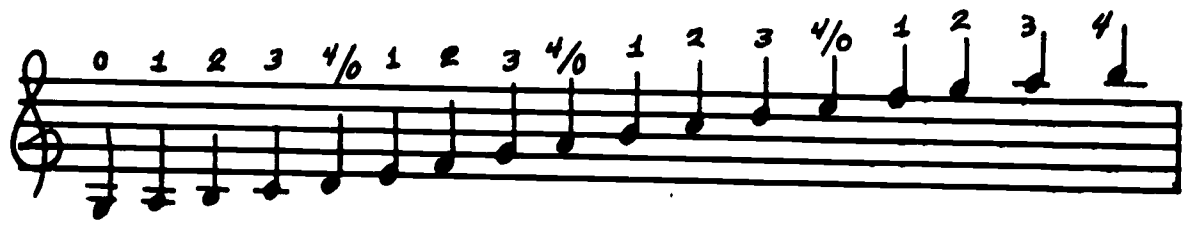
Finger Patterns

The term "finger pattern" is used to describe the spacing between the fingers of the left hand in one position. The hand is said to be in

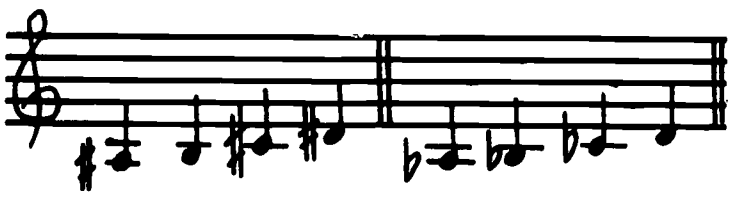
first position when it is placed so that all four fingers fall within the range of a fifth from the open strings.

Example A
First Position





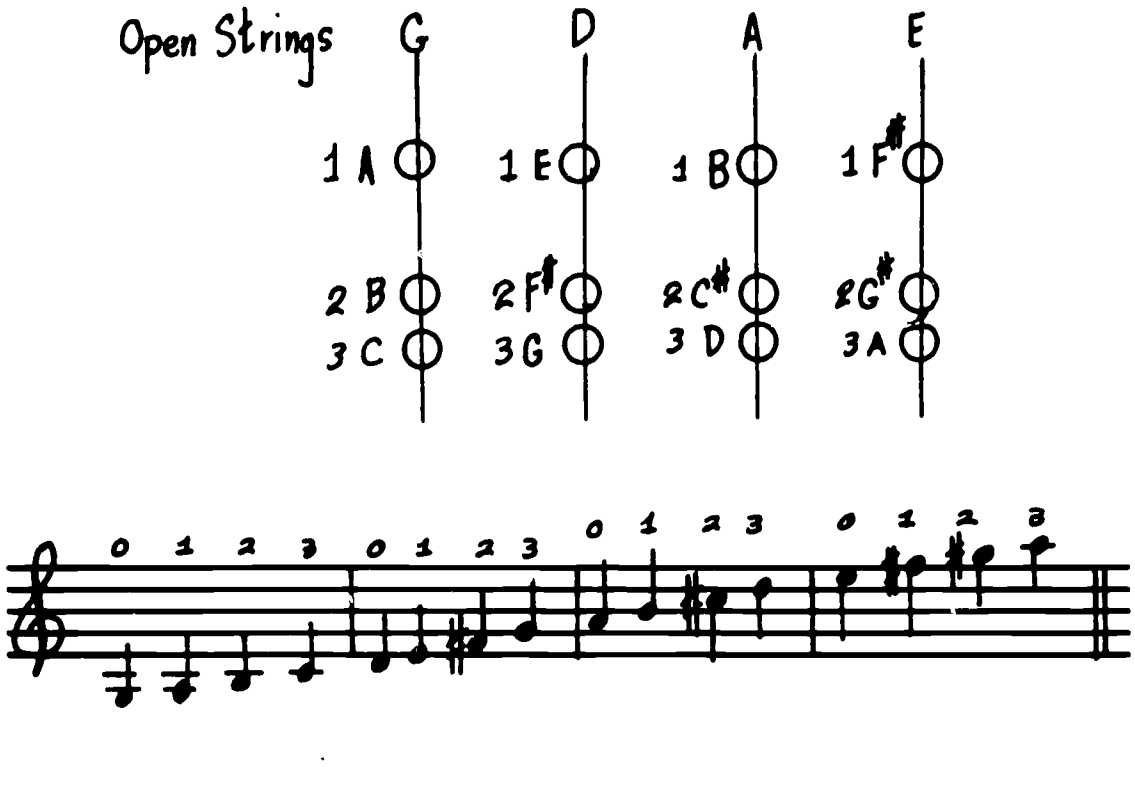
Theoretically, chromatic alterations do not affect the position, although the hand may move slightly. Both examples below are considered to be in first position.



Adjustment of pitch is guided by the ear, but accuracy is possible only if the left hand is properly placed. The violinist gradually learns through the sense of touch correct finger spacing for the various intervals. The hand itself is the basic measuring device of the string player, taking the place of keys or frets on other instruments.

If a violinist plays the notes shown in the previous diagram (Example A), he must use three different finger patterns. On the G string there is a half-step from the second to the third finger, on the D and A strings the half-step is from the first to second finger, and on the E string it is from the open string to the first finger. Beginners are almost always taught these patterns one at a time, starting with the half-step from second to third finger, which is called Finger Pattern I in this guide.

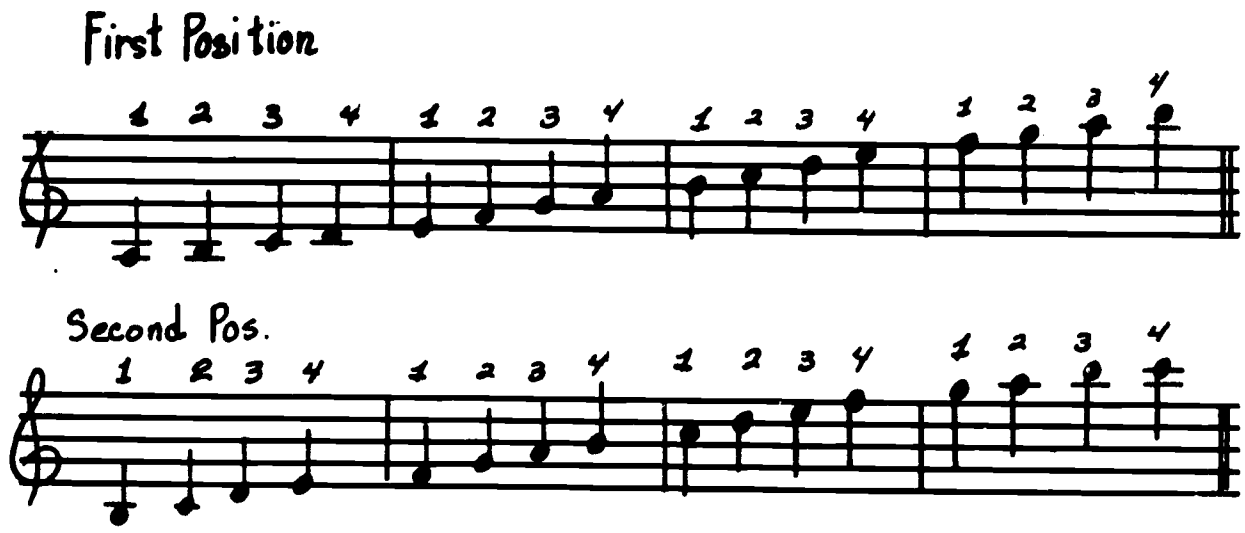
Example B
Finger Pattern 1

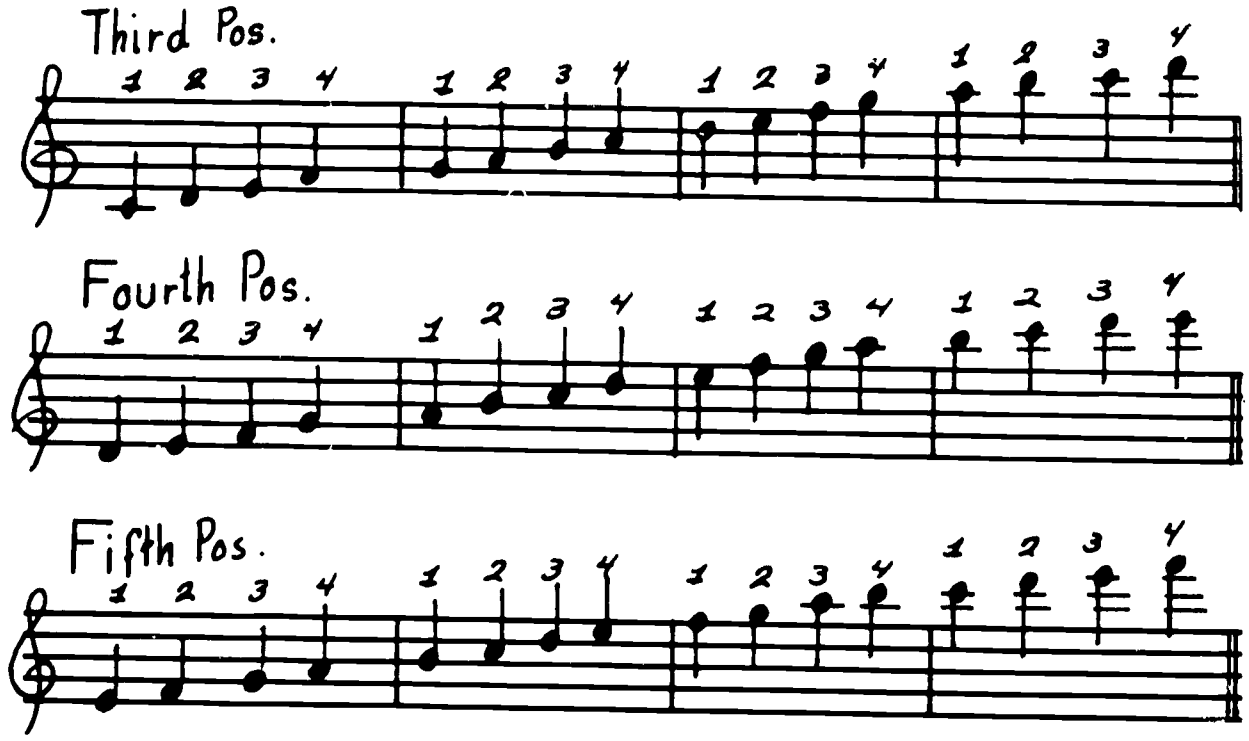


In the first stage of instruction, most students are able to play only Finger Pattern 1, using the notes shown above in Example B. It is common practice to avoid the use of the fourth finger at this time.

The Positions

The left hand of the violinist normally spans a fourth. In first position, the hand covers the first four notes on each string. In succeeding positions, the hand moves up by step. Open strings may be played from any position, of course.



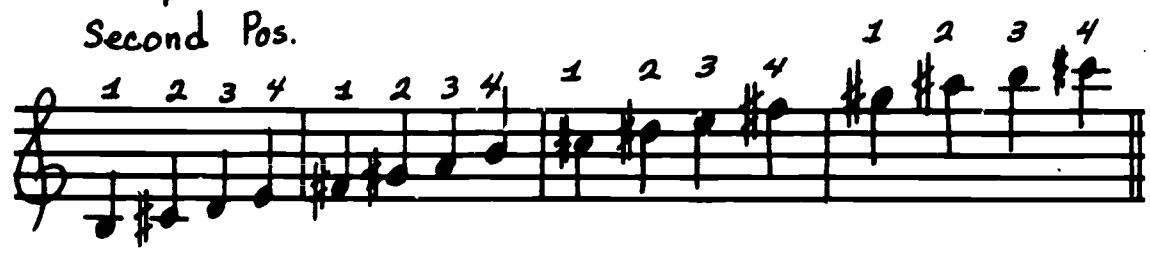


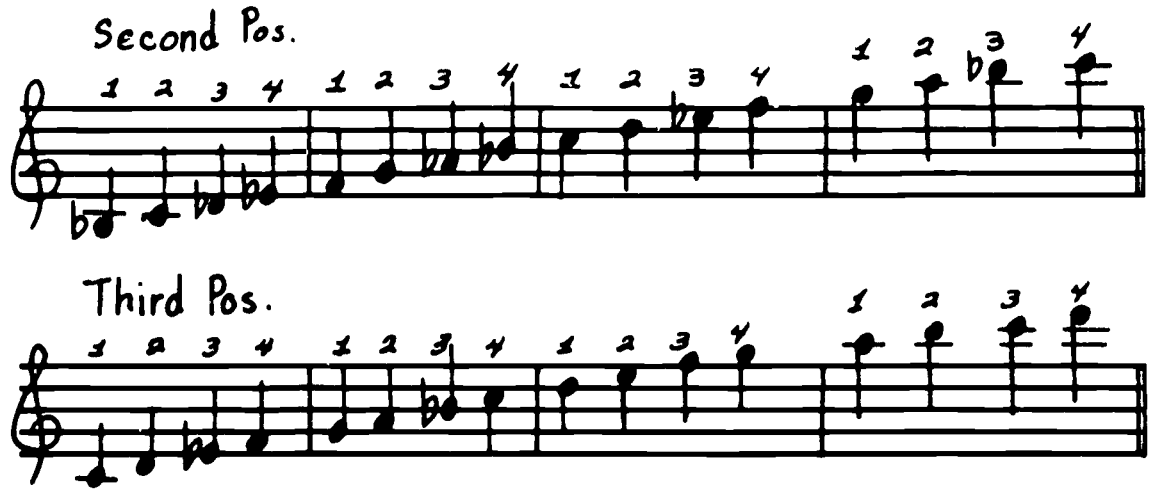
Traditionally, the violin student is limited to first position for a year or more. However, it is quite possible for elementary students to play in more than one position, and some teachers recommend the use of several positions from the beginning. Most children can play in second and third positions without much difficulty. The fourth and fifth are harder because the string is farther from the fingerboard and more strength is needed to produce a clear tone. The higher positions are not suitable for elementary students.

The real difficulty is change of position. As long as the hand remains in any one position the fingers may be placed in relation to one another. When the hand moves up the fingerboard the young violinist must depend upon his ability to anticipate the sound of the next note. Eventually, he will learn to judge the distance between positions kinesthetically, but this requires considerable experience. Time and practice are needed, also, for the acquisition of an unobtrusive shift. In music for the levels that are outlined in this guide neither speed nor agility should be expected in changing positions.

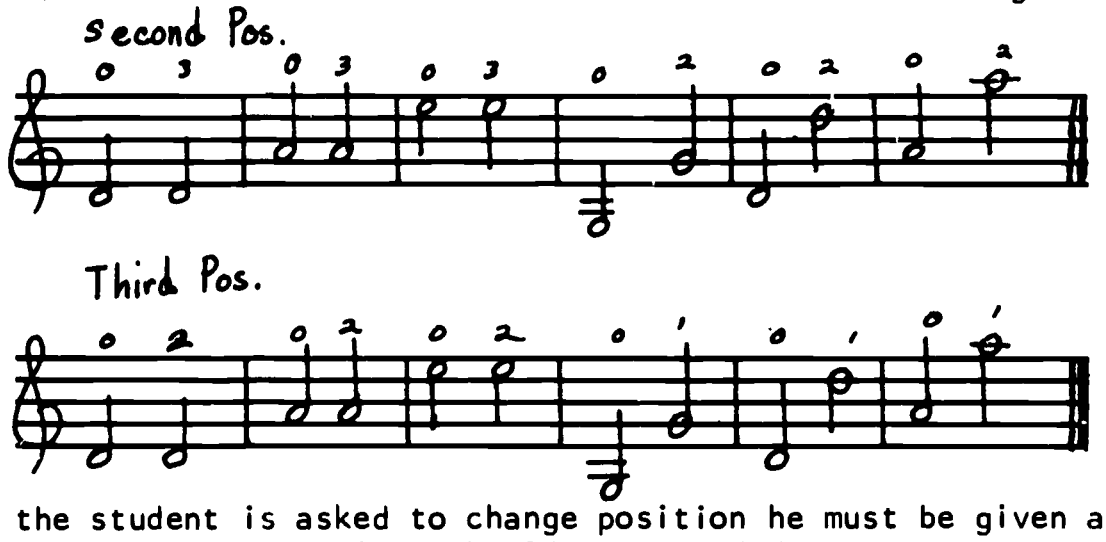
The composer who wishes to write music which is suitable for most beginners should limit himself to the notes of first position. On the other hand, there are some teachers who want to develop left hand mobility from the beginning and need appropriate literature. If pieces are written specifically for those who teach beginners to play in more than one position, the following sequences may be considered. All are in Finger Pattern I.

Example C

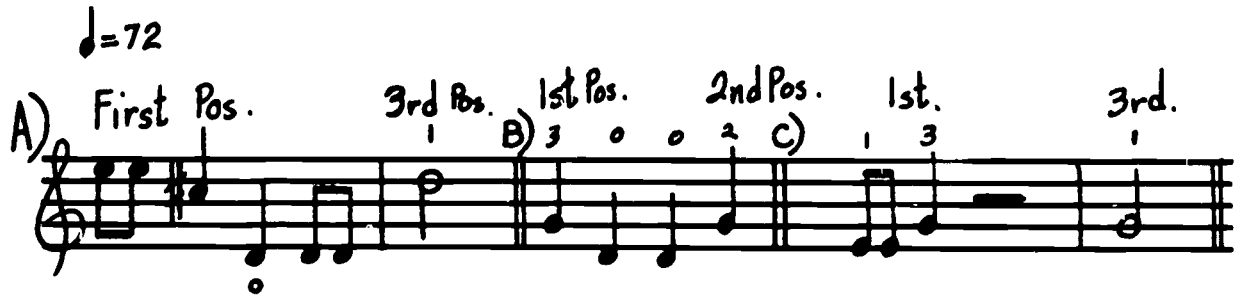




In order to place the hand in the proper position, the student can adjust the pitch of G, D, A, or E to the open string at the unison or octave. It is wise to start with one of these notes and to build melodic figures from it.



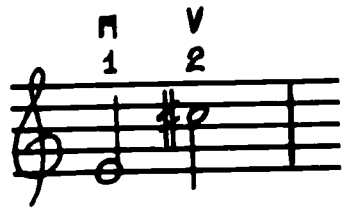
If the student is asked to change position he must be given adequate time to place his hand. All shifts should be preceded by a rest or an open string. Above all, the student must have not doubt as to the pitch of the first note in the new position. The following are suitable.



Pieces in second and third positions are more likely to be used by beginners who are being taught by rote. A comparison of the notes in Example C (second and third positions) with those shown in Example B (first position) reveals problems for the student who is playing from notation. When Finger Pattern I is written in first position the beginner has only 16 notes to remember. Each note is played by the same finger on the same string whenever it occurs. For example, the note E on the first line of the staff is learned as the first finger on the D string. This greatly simplifies the reading of music for beginners.

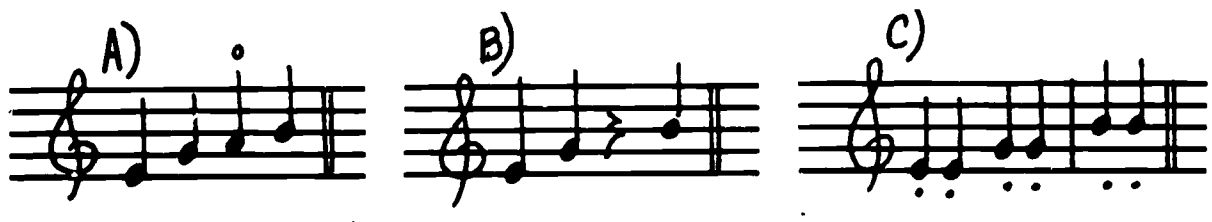
Change of String

A smooth change of string is a major technical problem for violin students.

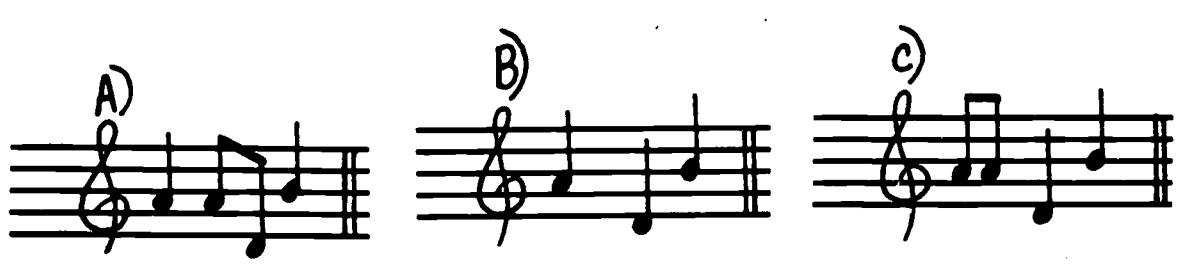


To play the given notes without a noticeable break between them, a surprising number of factors must be taken into consideration. The bow must move from the lower to the higher string at precisely the moment that the direction is changed from down-bow to up-bow. The first finger must not be lifted from the D string until the bow has moved to the A string. The second finger must be in place on the C sharp by the time the bow arrives. This is too difficult for beginners. In Stage I, one note should be an open string unless the bow is stopped before crossing to the new string.

Change of string suitable for Stage I



The beginner should not be asked to move his bow quickly from one string to another. Example A, below, is difficult for Stage I. Examples B and C are better.

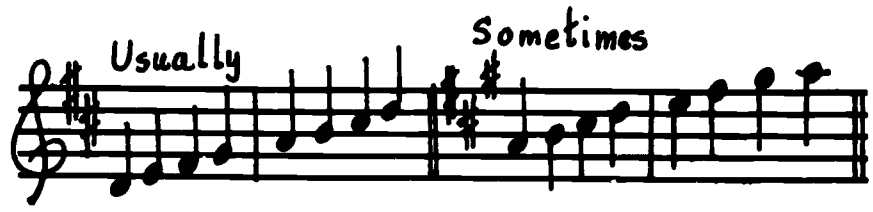


STAGE I: *OUTLINE OF CONVENTIONAL TEACHING METHODS*

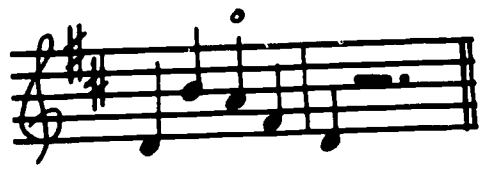
Pieces are in 4/4 or 2/4. In most cases only quarter and half notes are written. Rote methods may use and .

Bowing patterns can be played without changing the speed of the bow stroke.

All music can be played in first position in Finger Pattern I. Most pieces lie within the range of one octave.



When crossing from one string to another, one note is an open string.

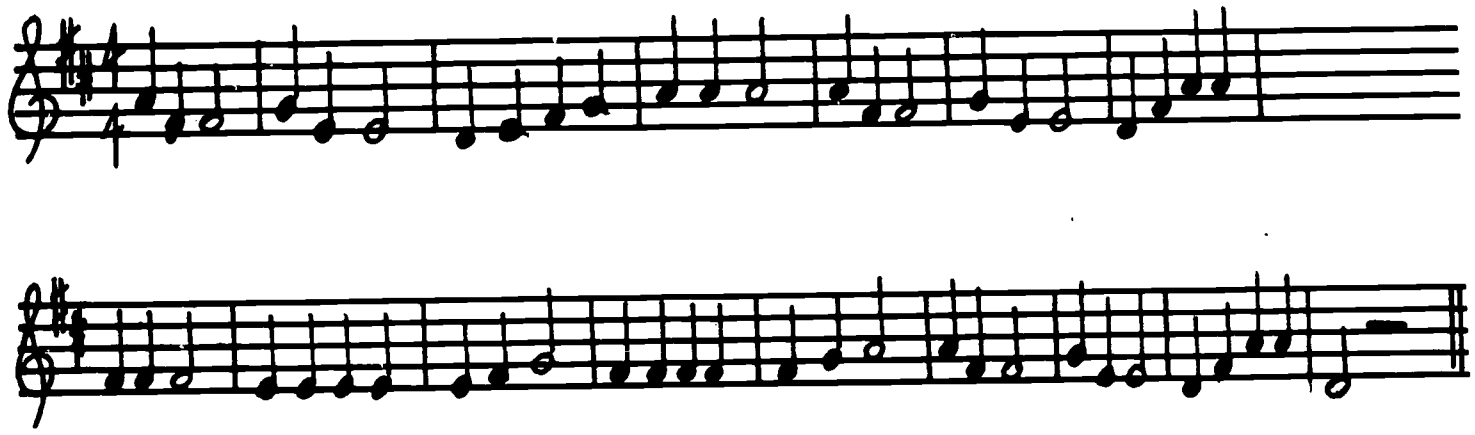


Passages requiring the use of the fourth finger are not included.

No slurs are written.

Pieces are almost exclusively folk tunes.

Typical piece for Stage I

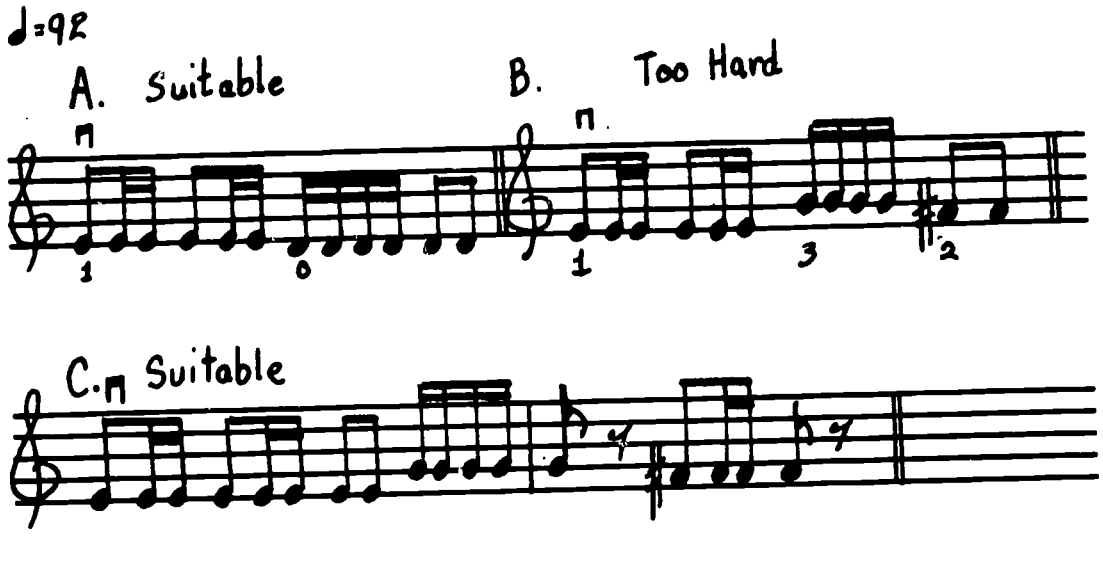


STAGE I: *SUGGESTIONS FOR COMPOSERS*

Beginners have little left hand dexterity. If they are to play accurately the fingers must be placed with care. In this respect, the technical problems of the left hand differ completely from those of the right. The first pieces will sound best if the bow moves fairly quickly and the left hand slowly.

Rhythm

Short pieces of strongly rhythmic character are both suitable and attractive to children. The ease with which repeated notes can be played at a fairly quick tempo may be exploited by choosing easy bowing patterns and centering attention upon rhythmic rather than melodic movement. Do not ask for rapid change of pitch unless the new note is an open string. It is easy to quickly lift a finger, as shown in Example A below. Example B is too difficult at this time. C is easier because the third and second fingers can be placed a little more slowly. Bowing patterns in all three examples are suitable. Groups of four sixteenth notes are customarily started down-bow (⊓).



Meter

Few students play music that is not in 2/4, 3/4, 4/4, or 6/8, until they are well past the early stages of study. This restriction is totally unnecessary. Other metrical designs, including changing meters, are suitable from the beginning. The young player is not able to execute subtle or intricate rhythmic figures, but he does not have to be confined to symmetrical arrangements of quarter and eighth notes. Almost any clearly defined rhythmic pattern can be learned by children. However, they should not be asked to change patterns frequently and quickly within one piece.

Tonality

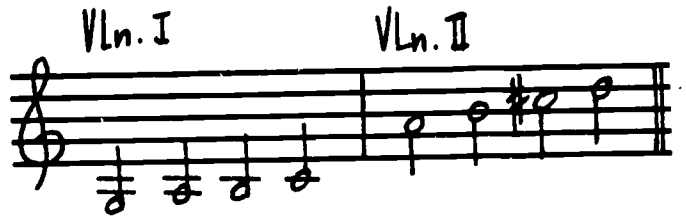
At present, elementary violin students rarely have the opportunity to play music not in a key. Most beginning pieces are in D, A, or G major. It is quite possible for children to study for a year, or more, without encountering modulations or altered notes. Even compositions in minor are rare in conventional methods. Under these conditions, the student naturally becomes accustomed to the sound of the major scale and gradually develops an aural recognition of tonal relationships within a key which serves as a basis for the control of pitch. However, the child also depends upon the sense of touch in measuring differences of pitch. Melodic figures based upon finger patterns which conform to the shape of the hand are relatively easy to play in tune, and can be used in either tonal or atonal pieces.

Finger Patterns

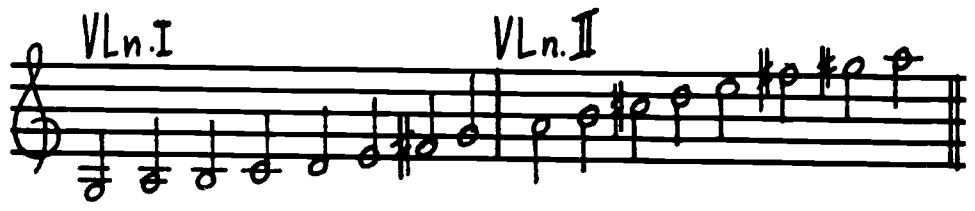
Obviously, Finger Pattern I in first position is based upon the major scale. It is difficult to construct an extended melodic line from these notes outside of a major key. Frequent large leaps might offer a solution, but they are impractical for beginners who cannot move the left hand quickly. This guide is not an attack upon the key system or the major scale. The argument against new tunes in D, A, or G major is simply that there is already an adequate supply. However, children cannot be taught all phases of 20th century style at once. If the rhythmic structure is more complicated than that found in traditional pieces, it is wise to make melodic figures simple or conventional. It would be helpful, also, to introduce tonal music which is not built upon the unaltered major scale,

supported exclusively by tonic, dominant, and subdominant triads. This can be accomplished in a variety of ways through the piano accompaniment. The danger here is the possibility of writing a piano solo with violin obbligato. Children will not willingly practice a part which is uninteresting when played alone.

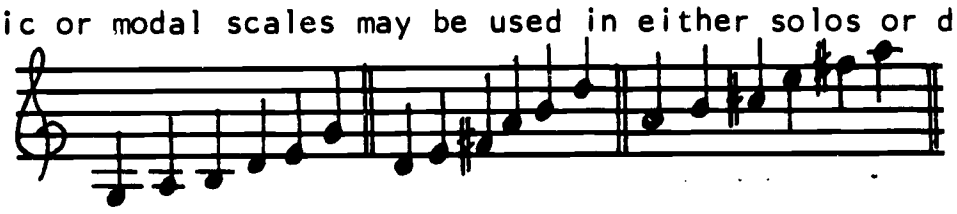
Another solution is a duet written for two different tetrachords. For example, one child may play figures built from the notes on the G string, and the other may play on the A string.

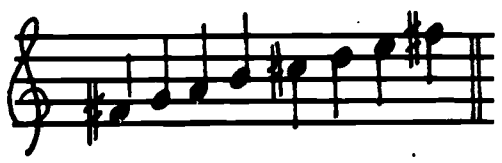


Each part might be given an octave range.

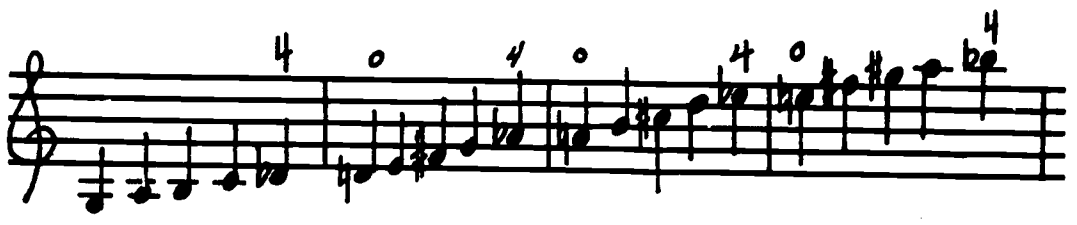


Pentatonic or modal scales may be used in either solos or duets.

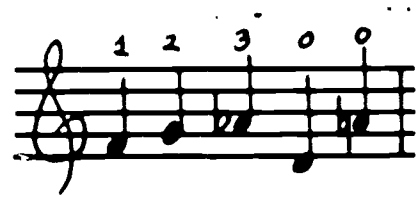




It is not difficult for children to place the fourth finger a half-step from the third, but the whole step from third to fourth requires a measure of control. This is why the fourth finger is avoided in teaching materials based on the G, D, and A scales. The composer who does not feel obliged to remain in a major key need not be bound by this restriction. The following example shows the first three finger in Finger Pattern I with a lowered fourth finger added. It is not found in conventional teaching methods.

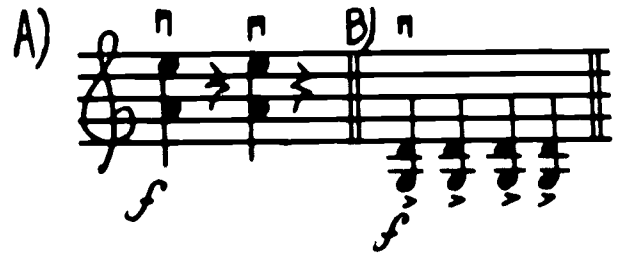


Finger Pattern I in second position offers another opportunity for less conventional melodic writing. Unfortunately, beginning pieces in second and third positions may not be used by many teachers.

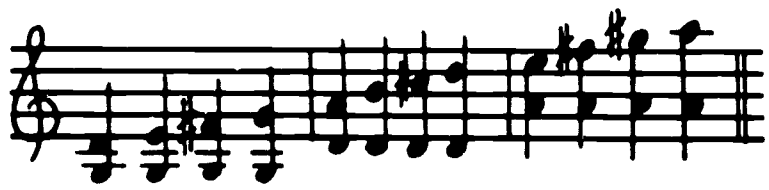


Double-Notes

The beginner can play open string double-notes easily if short, firm bow strokes are used. He will not be able to control sustained or soft strokes on two strings. It is best to start double-notes with a down-bow.

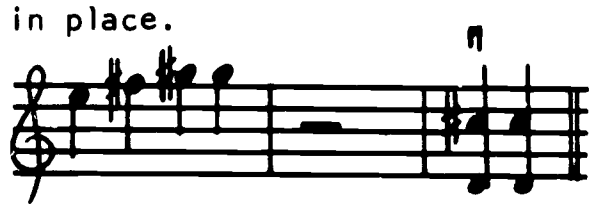


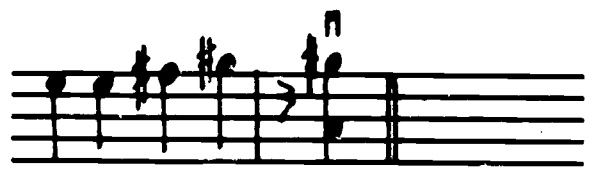
The upper note may be fingered. The following are possible in Stage I. pieces in first position.



The student must be given time to place the bow evenly on both strings.

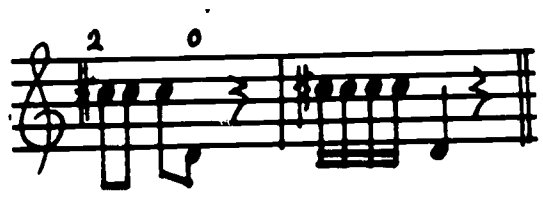
If one note is fingered, even more time must be allowed, unless the finger is already in place.



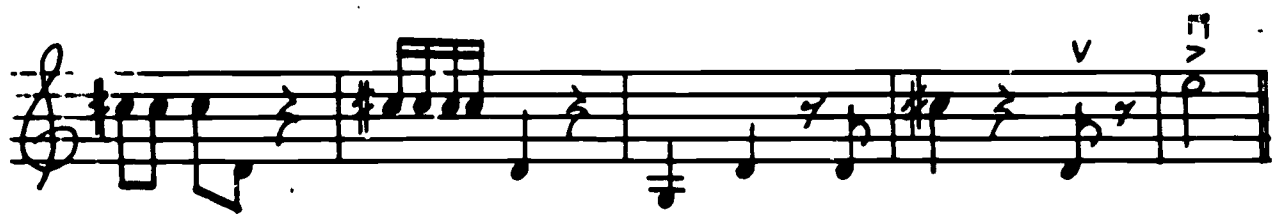


String Crossing Figures

All combinations that can be played as double-notes may also be used in repetitive figures. In the following example, the student leaves his finger on the C sharp and simply moves his bow from one string to the other.



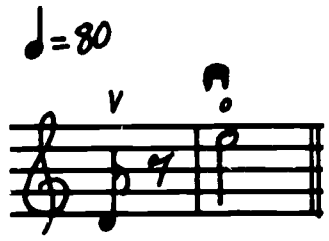
Other open strings may be added.

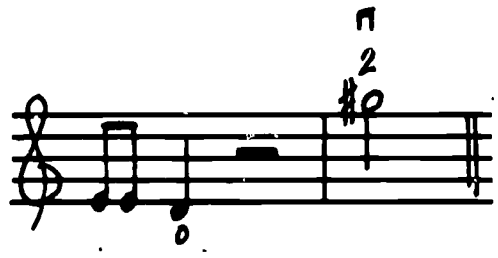


In writing passages of this type, avoid a quick succession of string changes. The following is too difficult for Stage I.

Too hard

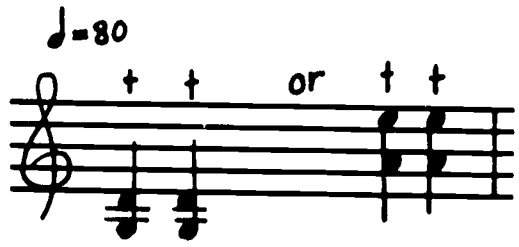
Adequate time must be provided if the player is required to jump over a string. When the second note is an open string the leap is not difficult. If the left hand must be placed as well as the bow, more time is needed. In either case, after the bow has been lifted over the intervening string the next stroke should be down-bow.



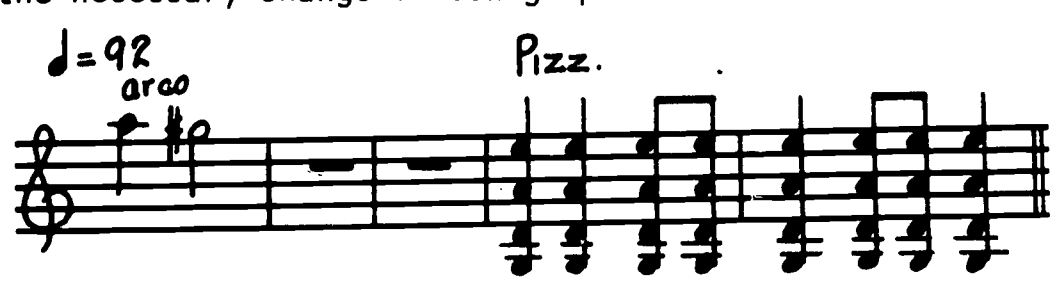


Violinistic Effects

One of the most striking limitations of the current student repertory is the absence of instrumental effects. Children are delighted with colorful sounds and frequently discover many well known violinistic effects for themselves. The only technic of this nature commonly taught to beginners is pizzicato. Open strings sound well when plucked by young violinists, but fingered notes are too soft for extended pizzicato passages in solo pieces. Left hand pizzicato on open strings may be written for all stages. It is easier for beginners to aim for the two outer strings.



If strings are to be plucked with the right hand, any open string or combination of two adjacent strings may be written. Guitar pizzicato across four strings is also possible. Do not ask a child to try this with three strings. He will not be able to avoid hitting them all. Tempo should be moderate in pizzicato passages. If combined with arco, a rest of at least four beats (♩ = 60), will be required for the child to make the necessary change in bow grip.

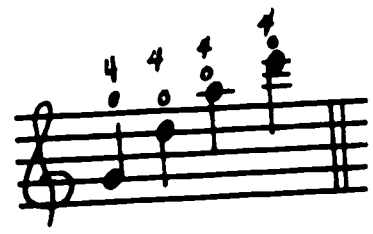


A soft percussive effect may be achieved by tapping the fingers of the left hand on the fingerboard. It is best if the fingers are dropped on the edge of the fingerboard, left of the G string.

If young children are asked to play col legno the result is likely to include chipped violins and broken bows. However, a similar effect may be produced by striking two open strings with the bow held in normal playing position. There is no name for this stroke. It might be described as a drum stroke because the bow is used to tap rhythmic figures as if it were a stick.

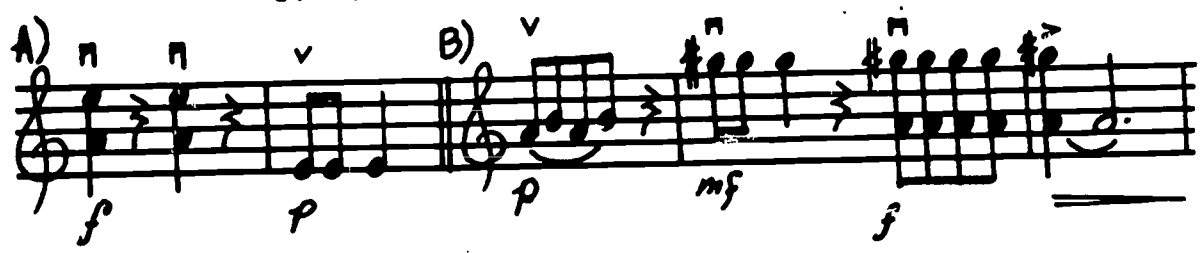
Children seem to have an affinity for the glissando, although they are almost always forced to look upon it as extra-curricular, if not contraband. The realist will not expect a stop on a fixed pitch at this stage. Descent to an open string is suggested for those who do not subscribe to random technics.

A few natural harmonics may be written if they are approached with care. The first harmonic (an octave above the open string) is not difficult for students who are accustomed to playing in more than one position. It is most easily reached by extending the fourth finger when the hand is in third position.



Change of Tempo and Dynamics

Indications of tempo and dynamic changes are as important in music for students as in any other type of composition. In pieces for early stages, strong contrasts are best. Slow and fast, loud and soft are good but not subtle changes of nuance. A considerable dynamic range is available to beginners if the physical properties of the instrument are exploited. The open strings, particularly E and A, are very brilliant when attacked down-bow. In the following, dynamic change is almost unavoidable.



Although children soon become capable of crescendo, decrescendo, accelerando, ritard, these indications are meagre in most elementary pieces. This is unfortunate because children enjoy dynamic variety and respond to an invitation to play faster and faster with the same zest they display in running down a hill.

Vibrato

There is great difference of opinion about the early introduction of vibrato. Although there are indications that an increasing number of teachers advocate the use of vibrato by young players, it is unlikely that many children develop much control in the first two years. It should be assumed that all pieces will be played without vibrato by the great majority of elementary students.

Length

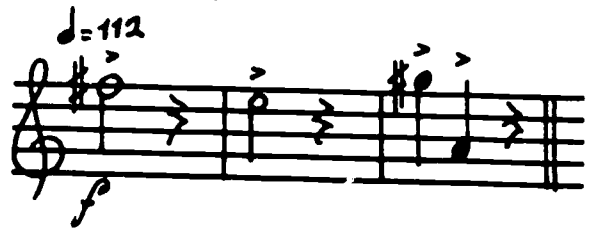
All pieces should be very short. One of the best ways to determine the suitability of both length and style of a composition for first-year students is to imagine teaching it by rote. If pieces cannot be remembered easily they will not be practical for most students, even those who are using music. Reading skills are not very dependable at first.

STAGE II: *TECHNICAL LIMITATIONS*

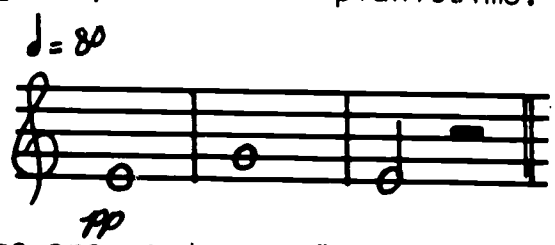
Bowing

Students should be able to use the whole bow, but long passages requiring very slow bow strokes should not be written. The ability to draw the bow slowly and evenly, sustaining a tone of pure quality, is gained only through hours of practice and years of study. Dynamic extremes make the problem greater. The child normally plays successive whole bows moderato, mezzo-forte.

If notes are not connected and the bow arm moves quickly, whole bow strokes can be played forte. The outer strings (E and G) are best for heavily accented strokes.



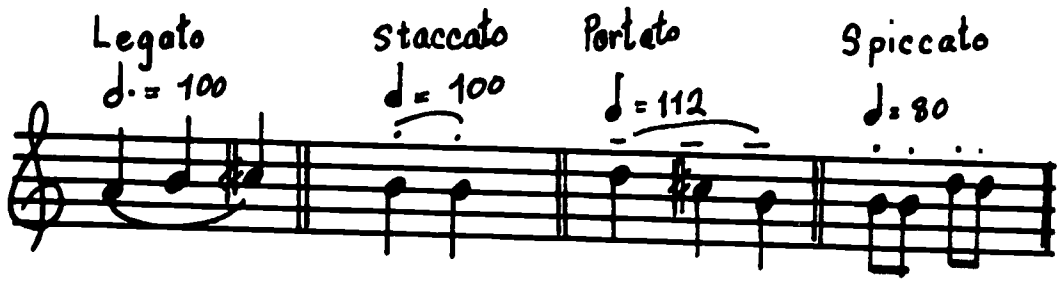
A short passage may be written pianissimo.



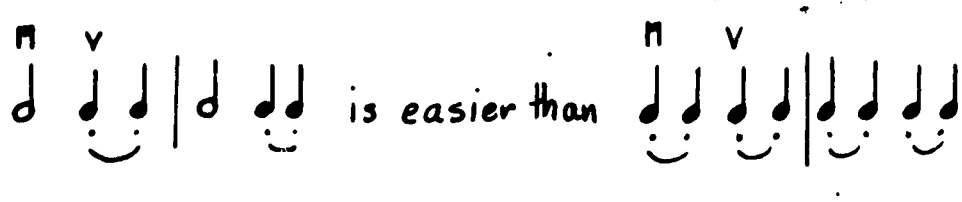
If open strings are used, a soft passage may be longer. The open string can be subjected to uneven pressure without disastrous results.

Short slurs of two, three, or four notes are written for students at this stage. Slurred staccato and portato strokes are taught. A slow spiccato in the lower part of the bow is possible for most students. Fast spiccato and staccato strokes are far too difficult for young players.

The speed with which slurred figures can be played depends upon the length and complexity of the passage, as well as the ability of the individual student. The metronome speeds given below are about the maximum.



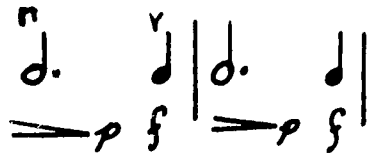
Staccato should not be continued for more than a few beats at a time, unless tempo is slow. It is easier to control if it is combined with detached notes, especially if the staccato can be played up-bow.



Spiccato passages should be interrupted frequently by rests, or strokes which are not lifted, to avoid tiring the arm.

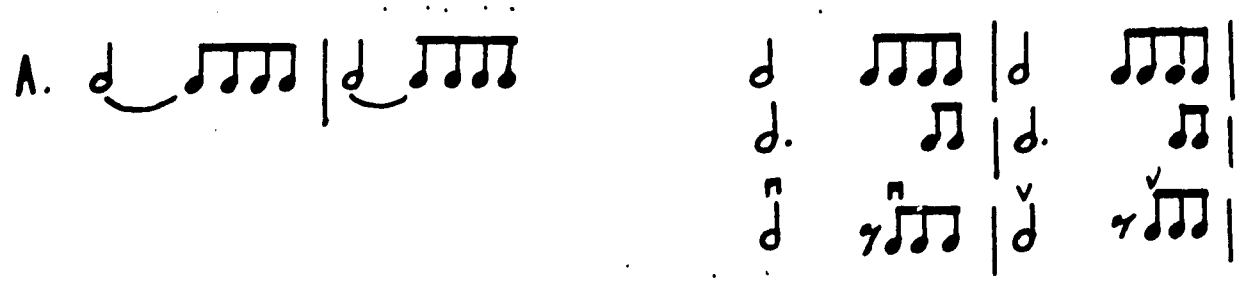
Rhythmic Patterns

At this time, children will be learning to change the speed of the bow stroke when necessary, but they will not be very skillful at controlling the volume of sound on long strokes. In the following example, the violinist must move the up-bow three times faster than the down-bow. The probable result of first attempts is illustrated by dynamics.



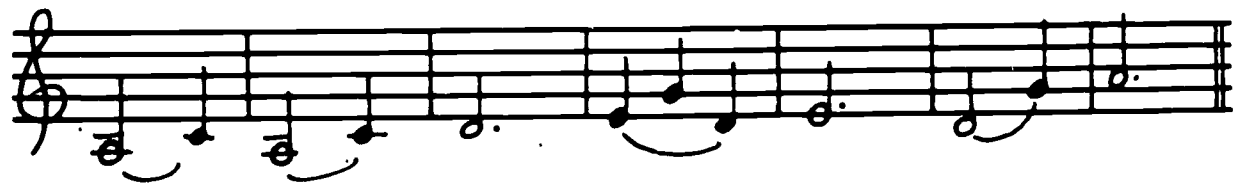
It is much easier to control change of speed on short strokes. For example:

Rhythmic patterns which require changes in bow speed should not be used in repeated figures, unless strokes are very short. Example A is awkward. The others are much easier.

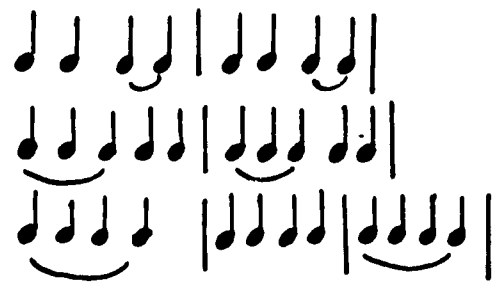


Slurs are helpful in avoiding clumsy bowing patterns. Short slurs on one string are not at all difficult. Rapid change of bow speed

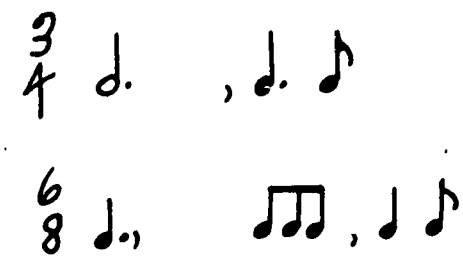
requires more technical control. The following example would be hard for students to play well if there were no slurs.



In Stage II, children should not be asked to handle frequent changes of bow speed and a variety of slurred figures at the same time. If detached and slurred notes are combined, bow speed should be constant most of the time. A few of many suitable possibilities are shown below.

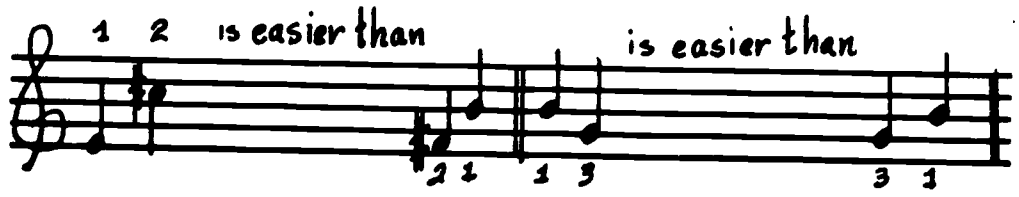


Students may learn the following notation.

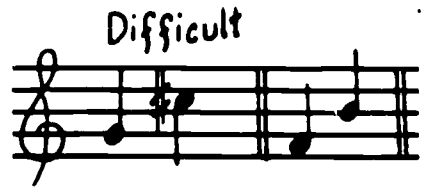


Change of String

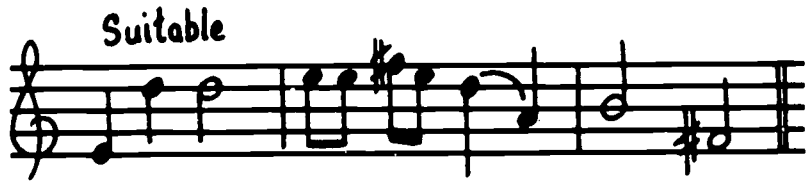
In this stage, students are taught to cross from one fingered note to another. This is more easily done if the crossing is made from a lower to a higher finger.



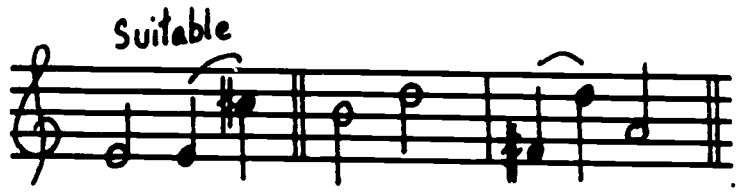
The most difficult crossing is the ascending augmented fourth. It should be avoided in the first stages.



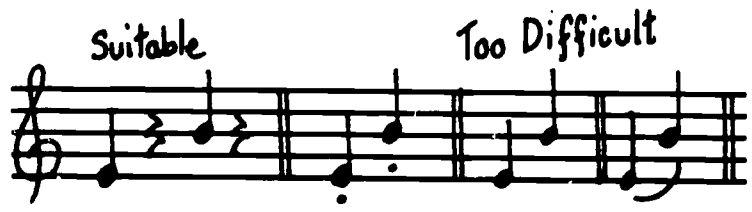
Although students can now be expected to move the bow quickly to an adjacent string, a series of string crossings should not be written unless one note is an open string.



A slur accentuates the problem of a legato string crossing. At this time, it is advisable to prepare at least one finger.



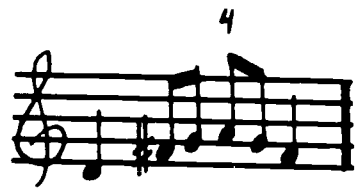
A perfect fifth should not be written in a legato passage (except on open strings). The finger must be placed on both strings at the same time, an impossibility for many children.



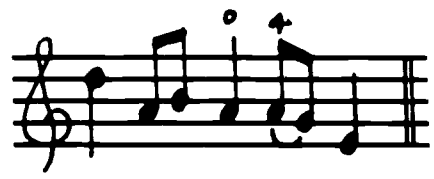
Fourth Finger

Students in Stage II learn when to use the fourth finger. In first

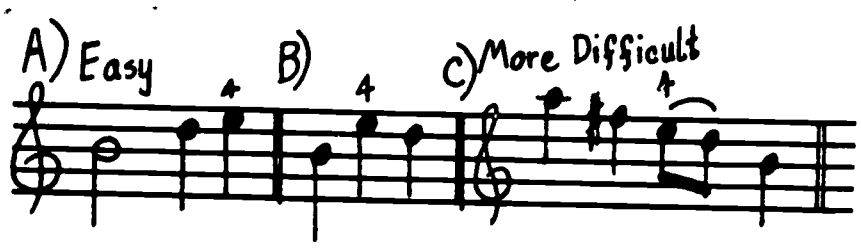
position, it may be substituted for the open string to avoid changing strings for one note within a phrase.



Fourth finger is also used to avoid changing strings within a slur.

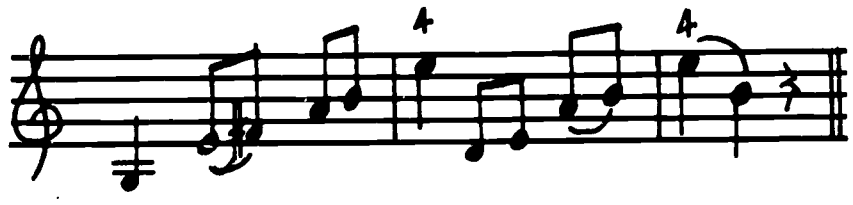


The fourth finger is most easily approached from below.



Avoid the fourth finger on the highest or most prominent note of a phrase. Few children produce a strong, clear tone with the fourth finger at this time.

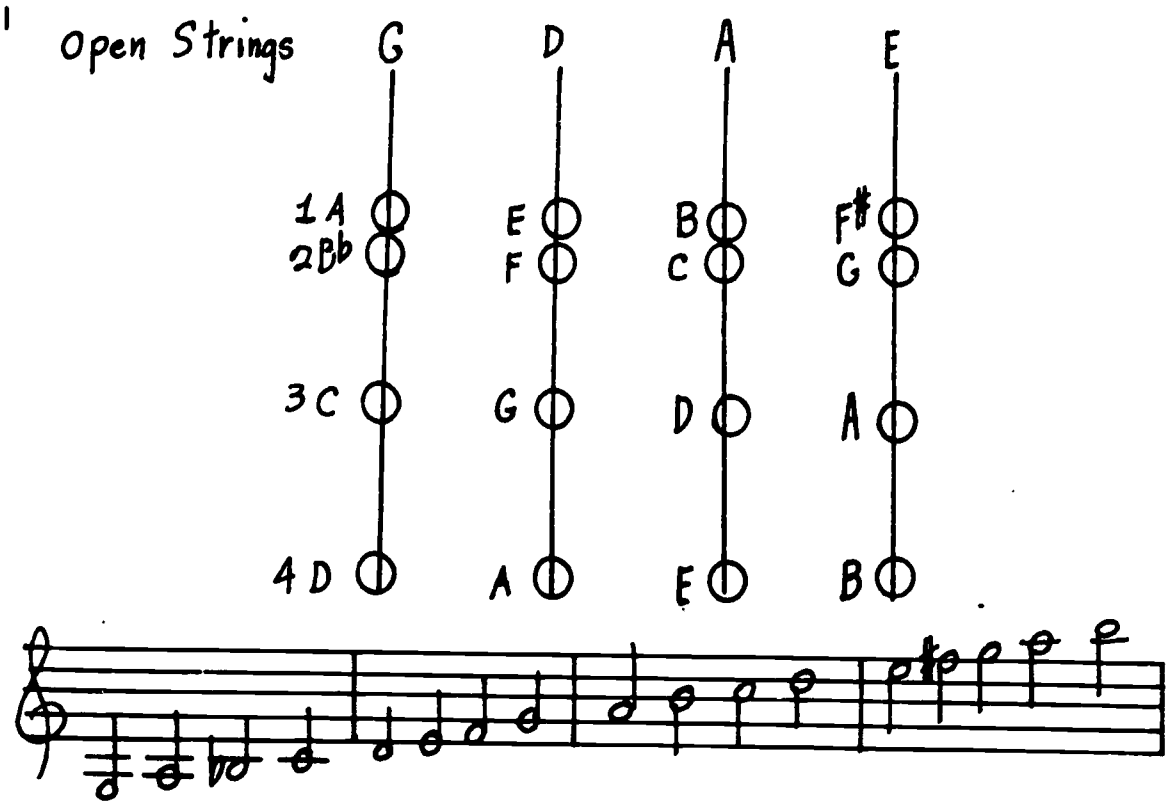
Fourth finger note is too prominent.



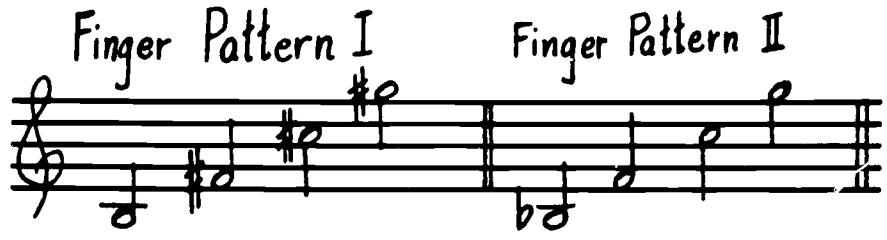
Finger Patterns

The second finger pattern is introduced at this time. The half step will be from the first to the second finger.

Finger Pattern II
First Position

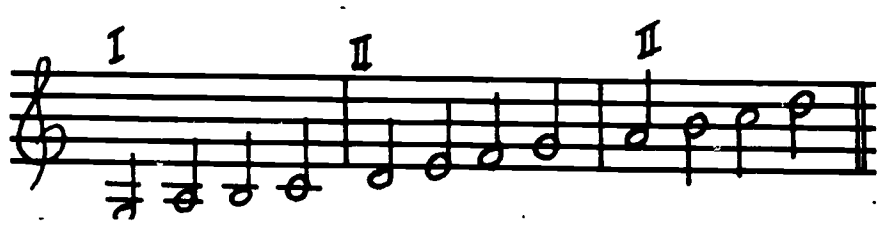


At first, pieces are usually written in either Finger Pattern I or Finger Pattern II. A little later, the two patterns will be combined. The notes for the first, third, and fourth fingers are the same in both patterns. Only the second finger may be changed.

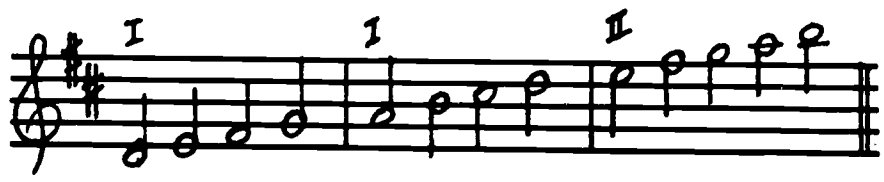


Because modulation is rare in conventional methods, change of finger pattern usually coincides with change of string. For example, a piece may use only these notes:

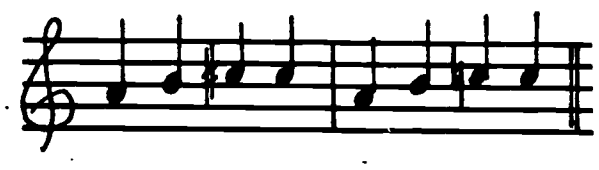
Key of C



Key of D



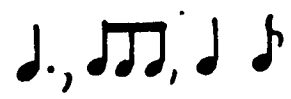
Change of pattern on one string is customarily taught in studies through simple figures, such as the following:



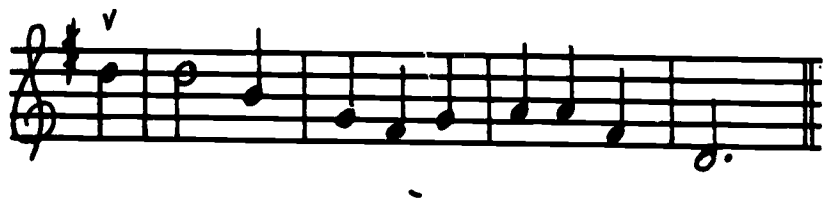
STAGE II: *OUTLINE OF CONVENTIONAL TEACHING METHODS*

Pieces may be in 3/4 or 6/8

are added in 2/4, 3/4, 4/4

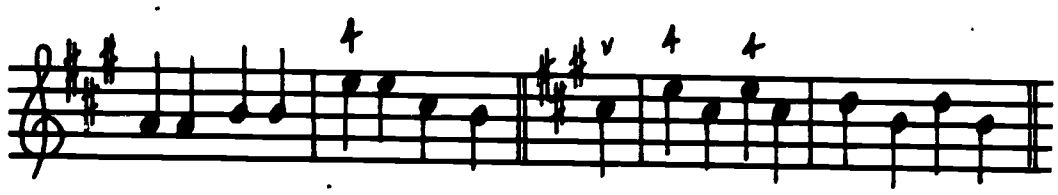
 are added in 6/8

There are occasional passages in which the bow speed is not constant.

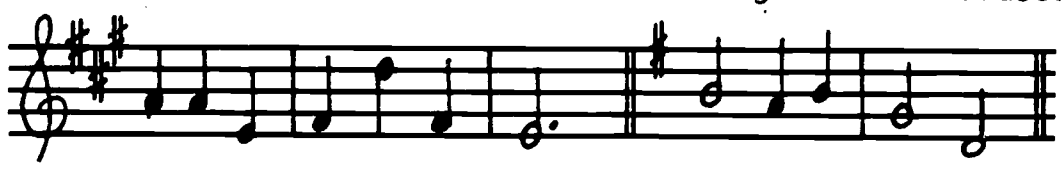


Two, three, and four note slurs are written. The slurred staccato and portato are taught.

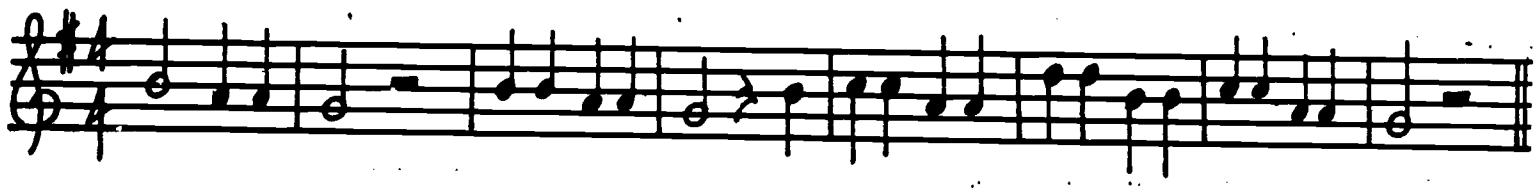
Fourth finger is used. At this time it is usually approached from below.



Easy string crossings with fingers on both strings are introduced.

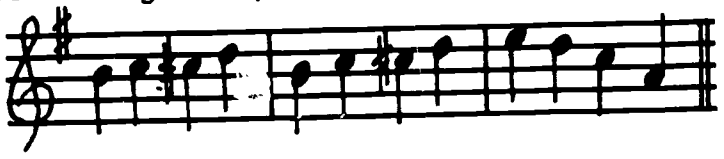


Finger Pattern II is taught at this time, usually on the D and A strings.

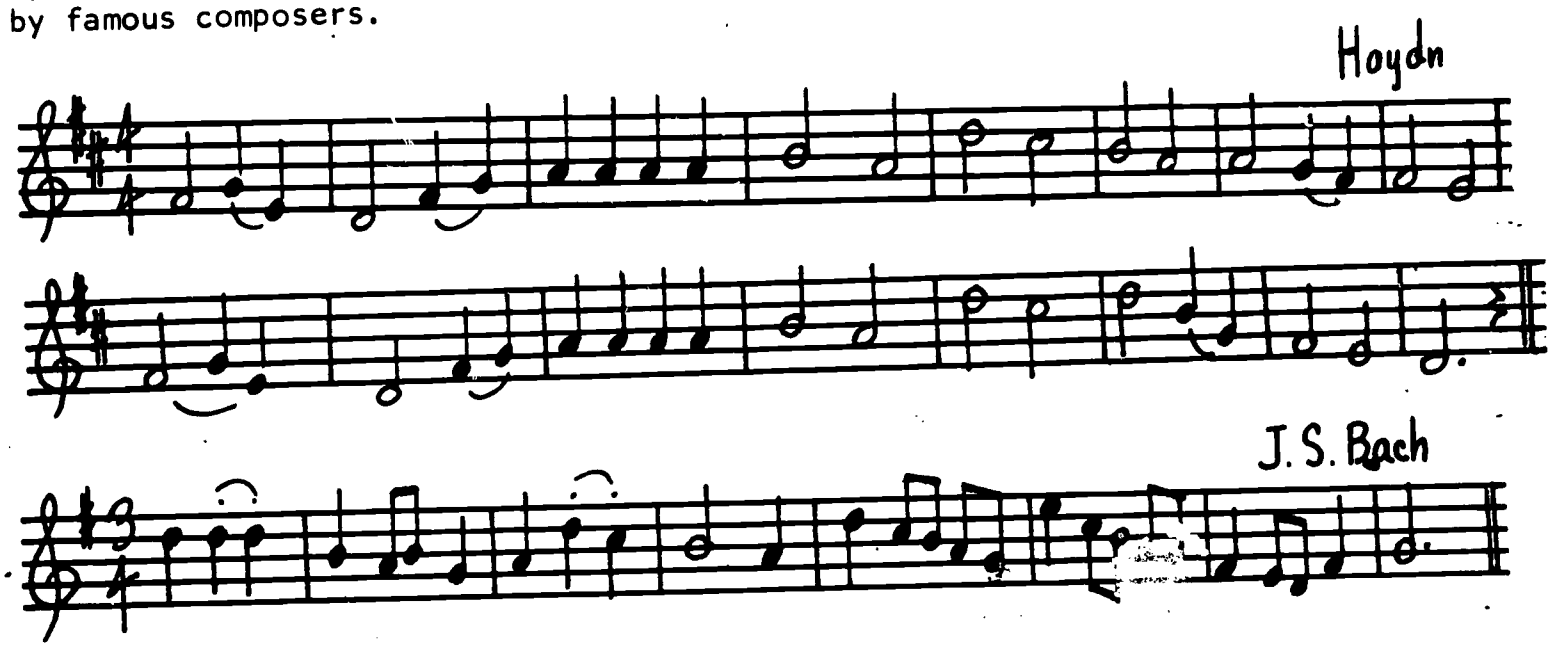


Finger Patterns I and II may appear in the same piece. In most cases, there is only one pattern for each string.

Occasionally, the second finger may move chromatically.



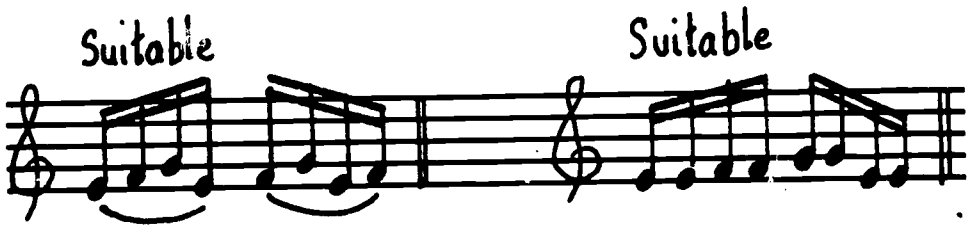
Typical pieces for Stage II are folk tunes, or arrangements of melodies by famous composers.



STAGE II: *SUGGESTIONS FOR COMPOSERS*

Melodic Figures

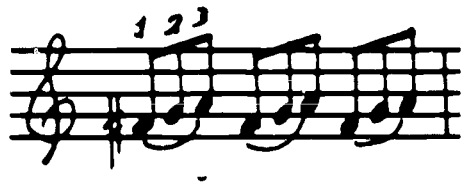
Most students develop left hand speed gradually. A little more fluency can be expected at this stage, but rapid figures should be confined to one string. Do not ask for both change of pitch and change of bow on each note in a fast passage.



Do not expect the same degree of agility and accuracy if the fourth finger must be used. The example below is not practical for young players. The fourth finger must be placed too quickly. Open A cannot be substituted without distortion. (The open string will sound noticeably louder.)

Too Difficult

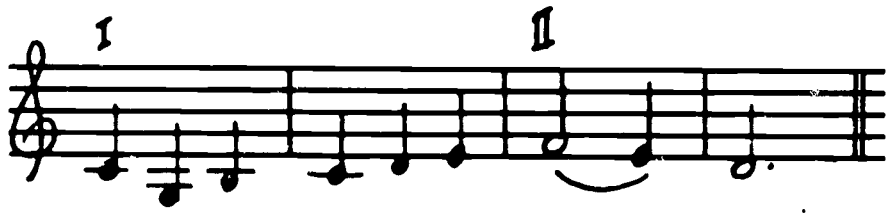
These notes can be played easily with a different fingering. Unfortunately, most students are not accustomed to playing in second position.



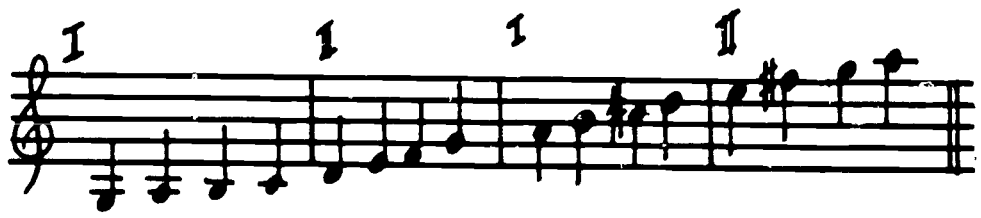
Easy string crossings may be written more freely, making it possible to use more large melodic leaps. In most conventional student pieces, melodic lines are predominantly conjuct. Larger intervals are almost always chordal, outlining major or minor triads. The leap of a seventh is rare. When it does appear, it is usually part of a dominant seventh chord. For this reason, it is wise to consider intonation problems when writing disjunct lines for beginners. Even the youngest student can readily learn to recognize and adjust perfect octaves and fourths from the open strings. In the following example, the first interval sets the hand. Once the high A is in place, the other notes are not difficult to find.

Finger Patterns

In writing music which combines the first two finger patterns, the composer should remember that students have learned change of pattern in the context of the key system. In reading the following example some children may lower the second finger on the D string because they know that E to F is a half-step. It is more likely that they will be told to play Finger Pattern I on the G string and Finger Pattern II on the D string, or that the half-steps will be marked. Of even more importance is the probability that students will be able to adjust the F because they are familiar with the sound of the major scale.



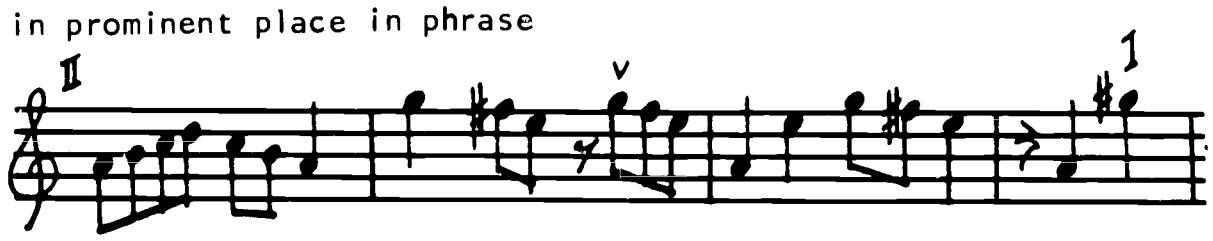
It is not realistic to depend entirely upon reading skills for the correct placement of intervals at this level. Most teachers point out the difference between F and F sharp, but the system is against them. The beginner has no practical reason to observe key signatures as long as he plays nothing but one pattern in first position. When only two patterns are required it is still easier to play by ear or by relating change of pattern to change of string. It is possible to follow the latter method without studying in one key. For example, a piece might be based upon the following:



If more than one pattern is written for any one string the point of change should be obvious and easily remembered. The end of a phrase, a pause, or a change in dynamics, range, or figure may provide a musical landmark for change of pattern. Two other possibilities are suggested below.

Change of pattern in consistent order

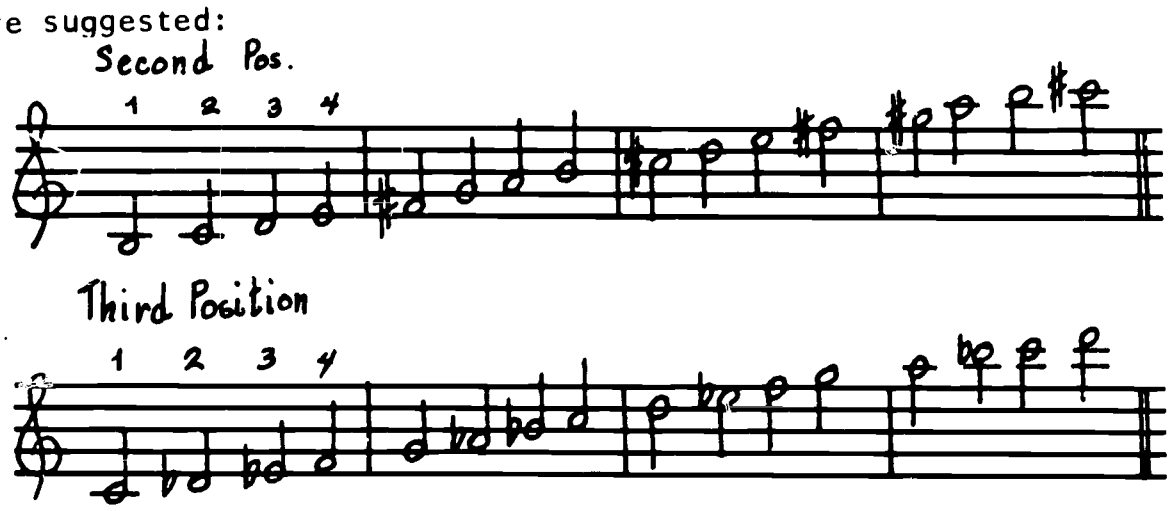
Change in prominent place in phrase



Obviously, these suggestions apply also to pieces designed for rote teaching. One might logically assume more facility in changing finger patterns from children who are acquainted with notation, but at this particular stage the more highly developed ear may compensate for the inability to read.

The Positions

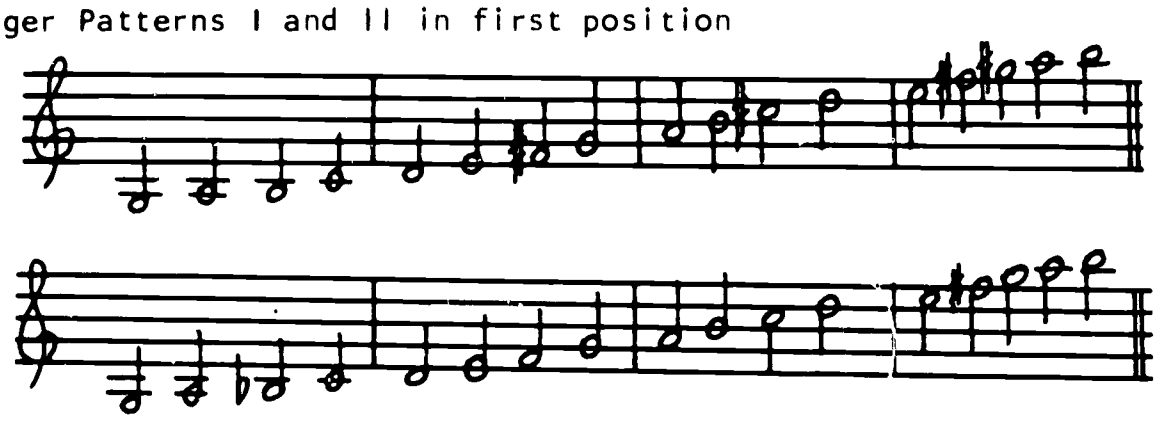
If Finger Pattern II is written in second or third position, these sequences are suggested:



Perhaps it should be mentioned again that many teachers will not use pieces for Stage II which are not confined to first position, no matter how well written. To understand the reading problems, compare the above sequences with the following, which comprise the total vocabulary of Stage II

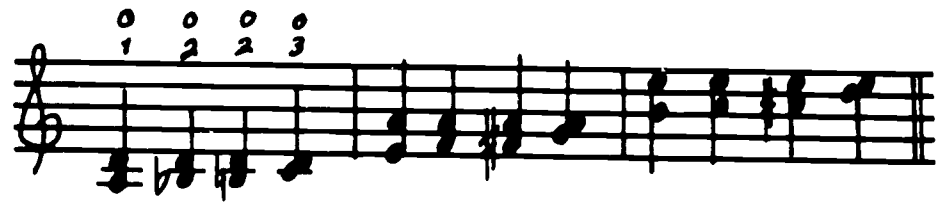
in popular method books.

Finger Patterns I and II in first position

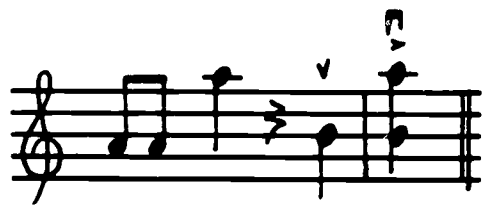


Double-Notes

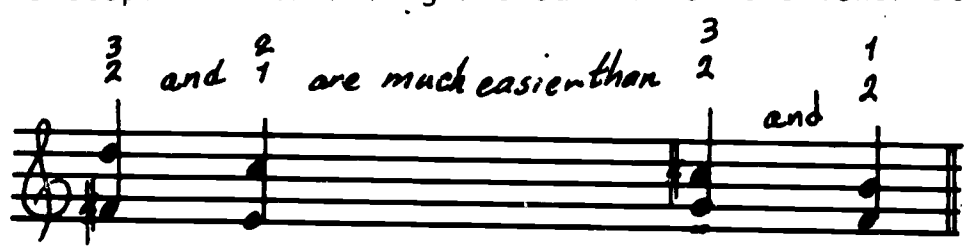
A few more double-notes may be written.



In general, double-stops (both notes fingered) are too difficult. One may be written occasionally if at least one finger is prepared. In the following, both fingers are in place before the double-stop must be played.



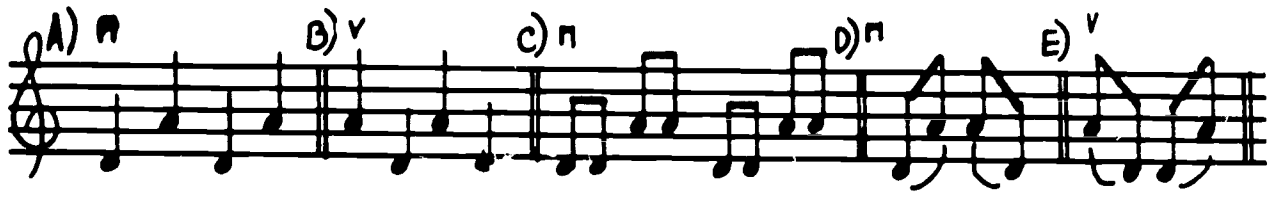
In double-stops the lower finger should be on the lower string.



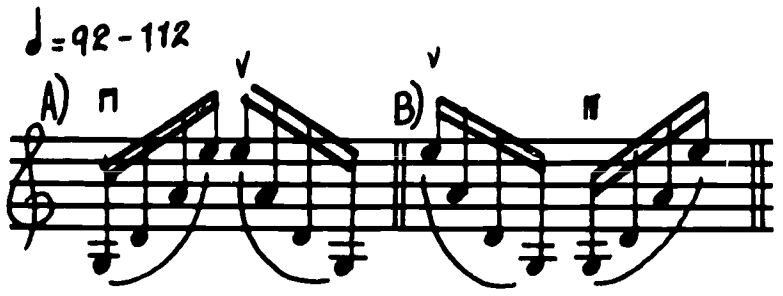
String Crossing Figures

Repetitious string crossing figures may be written if the bowing pattern remains the same throughout the passage. String crossings

are easier when the direction of the stroke is the same as the direction of the crossing. The natural arm movement is from the lower to the higher string on the down-bow, and the reverse on the up-bow. The following patterns are suitable.



All four strings may be used in slurred string crossings. Bow direction must always be as shown.



Fast string crossing figures for three strings are more difficult. If the arm moves quickly it is hard for the inexperienced player to avoid striking the fourth string.

Chordal figures can be played without moving the fingers of the left hand. Passages of this type should not be long. The left hand tires easily when it is immobilized.

String crossing figures can combine an open string and fingered notes. In an extended passage change of pitch is easier on the higher string.

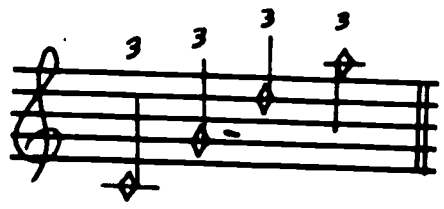
Tremolo

When children are allowed to explore the violin they almost invariably discover tremolo. Naturally, it tends to get out of control. Ample time

must be allowed for coasting to a gradual stop. It is also necessary to give the child a chance to place his bow before the passage starts because tremolo must be played near the tip. Do not ask for precise change of pitch and do not write extended passages. A child's arm tires quickly. About eight beats (♩ = 60) is probably the limit for a continuous tremolo. A combination of glissando and tremolo will be greeted with joy by students.

Harmonics

The following are possible for good students. The bow must move very smoothly on harmonics. Long fast strokes are best.



Length

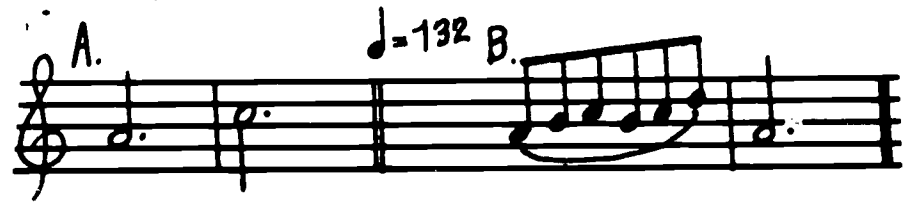
Pieces should be short, between one and two minutes on the average.

STAGE III: *TECHNICAL LIMITATIONS*

Bowing

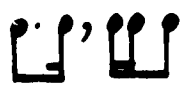
New bowing technics are not likely to be added at this time. Work will continue on basic strokes which have been introduced previously. A smooth whole bow stroke can be expected, but slow sustained passages will be too difficult for most students if they are prolonged.

Slightly longer slurs may be written occasionally if the notes will be played quickly. It is more difficult to maintain an even tone in Example B than in A, even if the bow moves at the same pace.

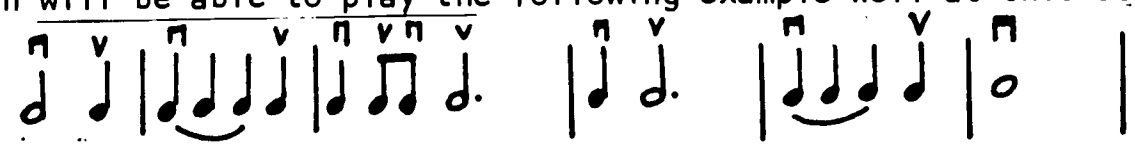


Long slurs are particularly difficult for very young players. It must be remembered that most children do not start with full size instruments, and many are not able to reach the tip of even a short bow.

Rhythmic Patterns

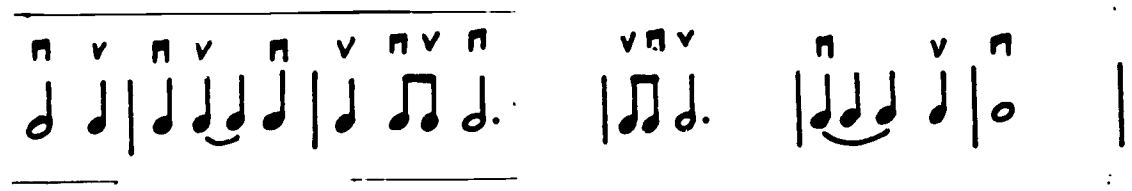
Rhythmic figures may be a little more complicated. Students will be familiar with notation for more difficult subdivisions of the beat, such as 

Change of bow speed should be handled with more assurance by students in Stage III, but bowing patterns should always be considered when rhythmic groupings are difficult, or change frequently. Few children will be able to play the following example well at this stage.



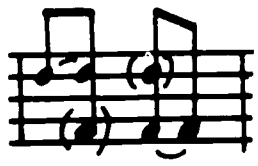
In the first two measures the down-bow must move more slowly than the up-bow. In measures three and four this pattern is reversed. The first bow stroke must be quick if there is to be sufficient length available for the dotted half note. Then the slow down-bow returns in the fifth measure.

The example below is much easier. The fifth measure still requires a slow down-bow, but it has not been preceded by the reverse pattern

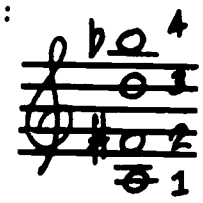


Change of String

Although the left hand should be fairly well controlled by now, certain legato string crossings will still present problems. The intervals most easily played in a smooth string crossing are those which lie well as double-stops. At the moment of crossing both fingers must be in place, as in playing double-stops.

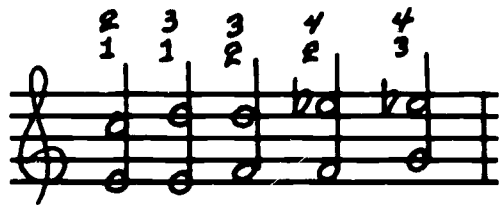
To play the left hand moves in this fashion: 

The notes most easily played as double-stops (and in legato change of string) conform to the shape of the hand. The fingers of the violinist are not at right angles to the strings. The slant of the hand, necessary because of the left arm position, makes some combinations more comfortable than others. If all fingers are placed on different strings, the most natural position is:



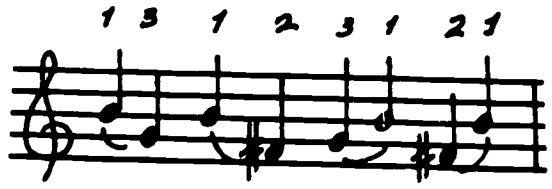
For this reason, the easiest combinations for change of string and for double-stops are those in which the lower finger is on the lower string.

For example:

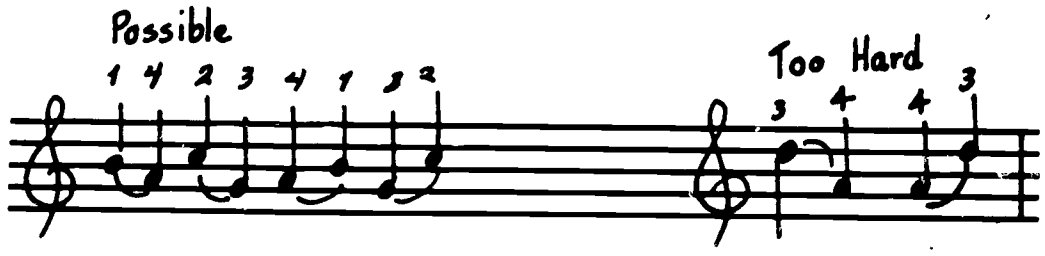


(In general, minor sixths are more easily played than major sixths. The major sixth from third to fourth finger is difficult for many students.)

Reverse combinations of first to third and first to second are not too difficult.



First to fourth and second to third are possible at moderate speed. Third to fourth should be avoided.



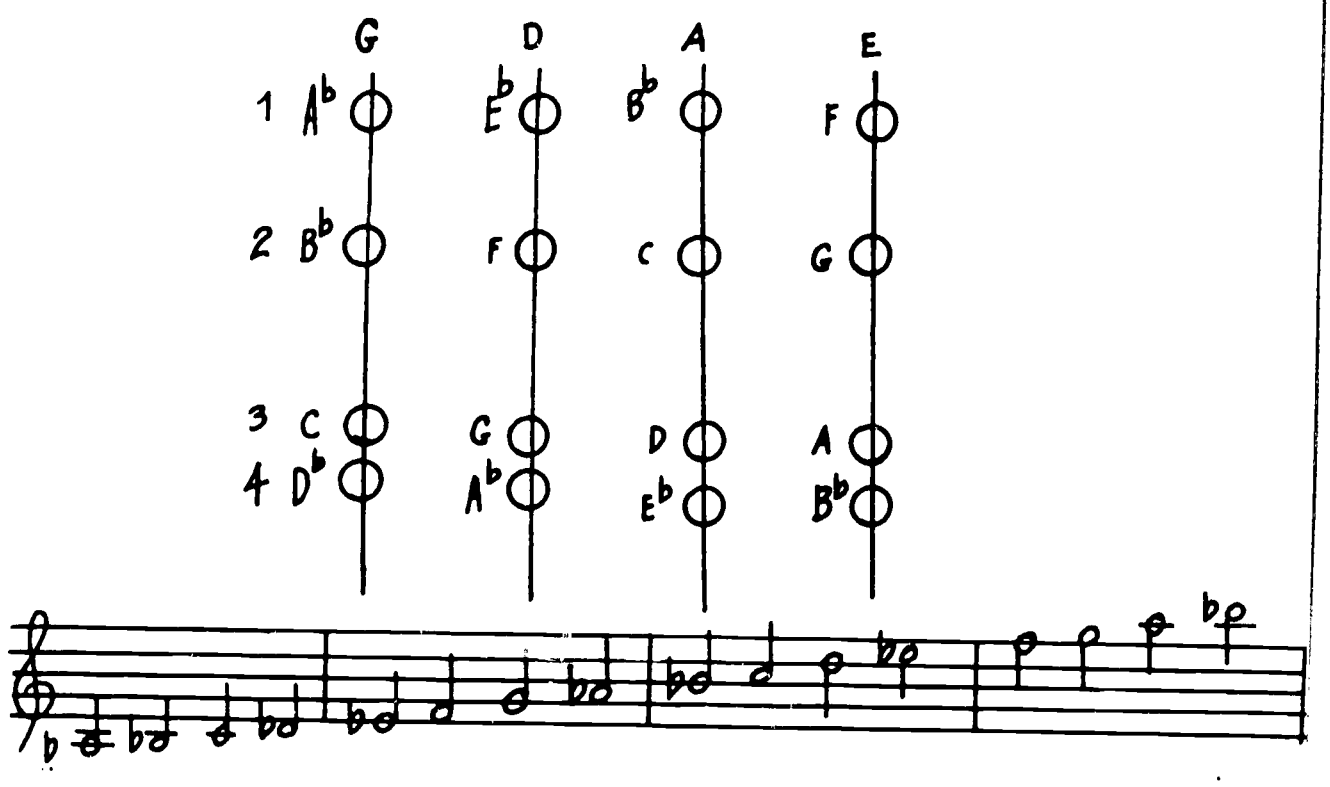
Finger Patterns

In Stage III, the major technical advance is the expansion of reading and playing skills through the addition and transposition of new finger patterns.

In Finger Pattern III, the half-step lies between the third and fourth fingers. This sequence is taught in two forms designated IIIa and IIIb in this guide. If students are using a class method, the following is usually presented first.

Finger Pattern IIIa

First Position

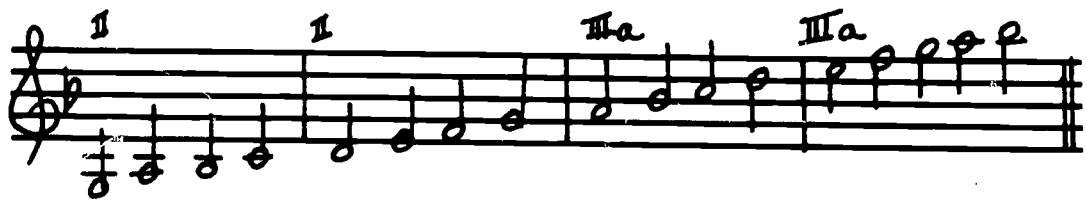


In materials designed for violin only IIIb may be taught before IIIa.

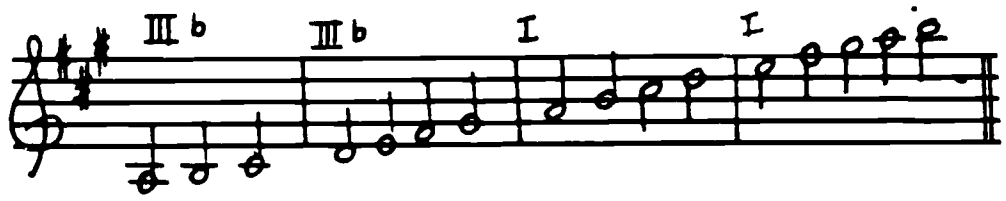
Finger Pattern IIIb

Finger Pattern IIIa may be combined with Finger Pattern II, or IIIb with I. In either case, only one finger placement is altered by change of pattern.

First Finger is Lowered



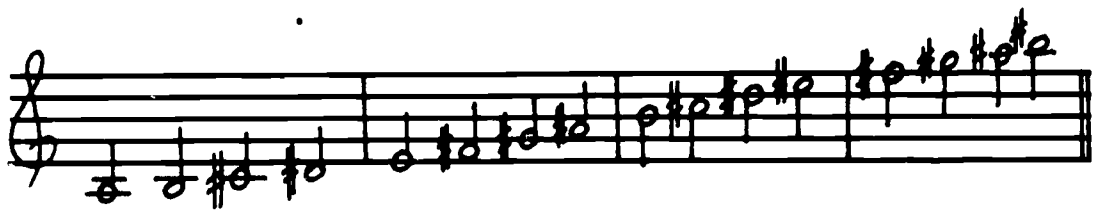
Third Finger is Lowered



Finger Pattern IV (four whole steps) may also appear at this time, but is rarely used in extended passages. The augmented fourth from first to fourth finger and the major third from second to fourth are difficult for children.

Finger Pattern IVa

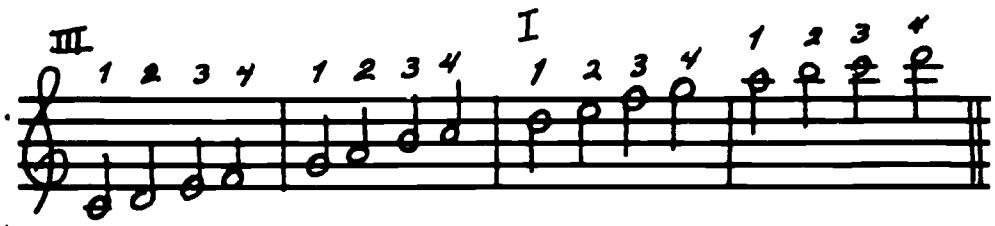
Finger Pattern IVb

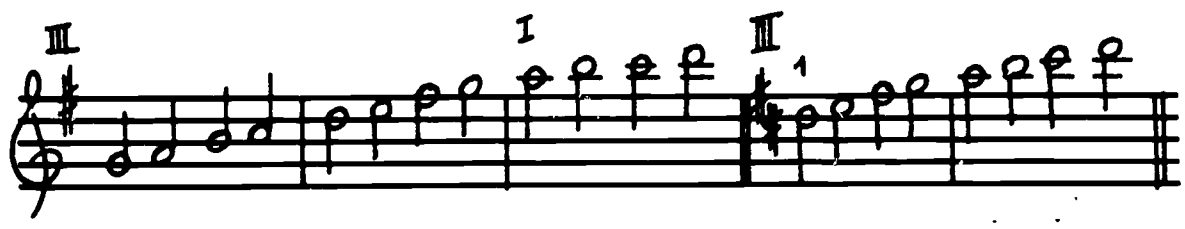


Positions

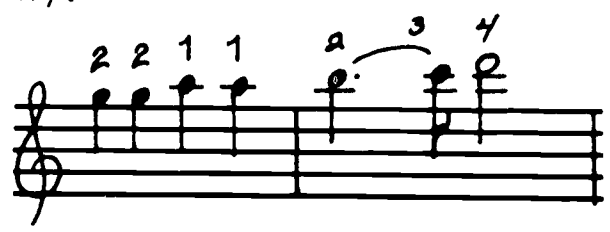
Once the first four basic finger patterns are learned in first position, conventional teaching methods introduce change of position. It is customary to start with third position in Finger Pattern III or I.

Common sequences for first studies in third position

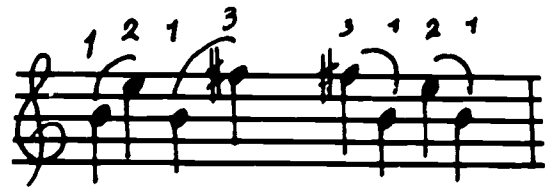




First pieces usually remain in third position, or shift between first and third position after an open string. Before long, students are expected to change position by step. Early shifts will not be legato, nor will they be played quickly.

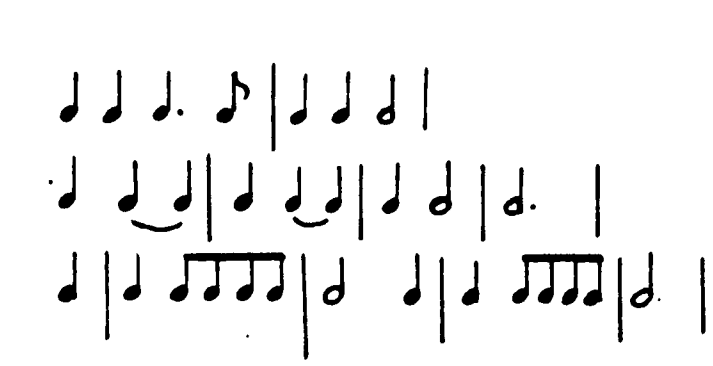


The first legato shifts from first to third position are usually started with the first finger. It is easier to ascend from a lower to a higher finger. In descending shifts the reverse is true.

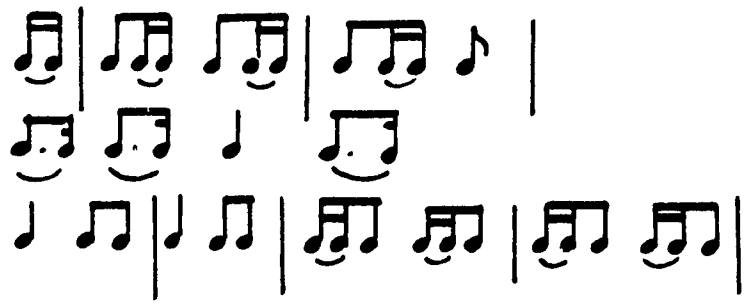


STAGE III: *OUTLINE OF CONVENTIONAL TEACHING METHODS*

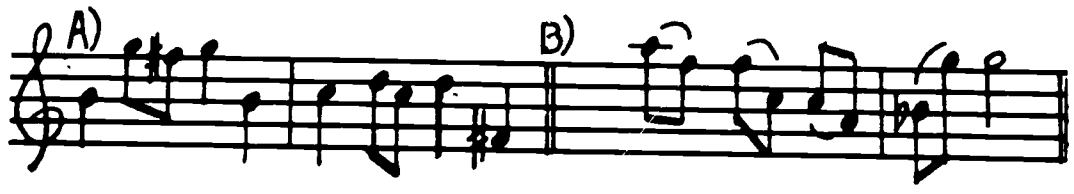
Bowing patterns requiring strokes of varied speed are used more often.



More difficult subdivisions of the beat are found.

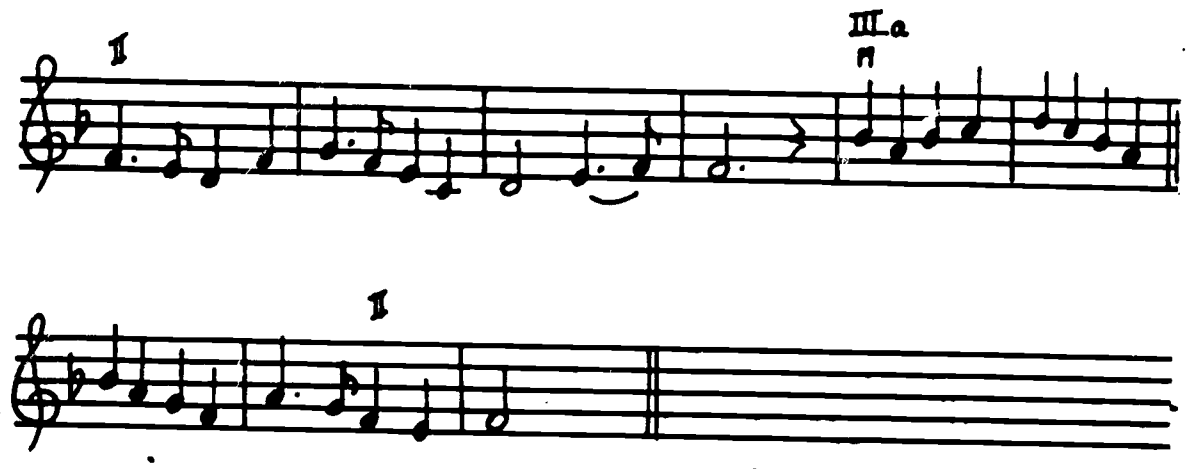


There are more frequent string crossings.

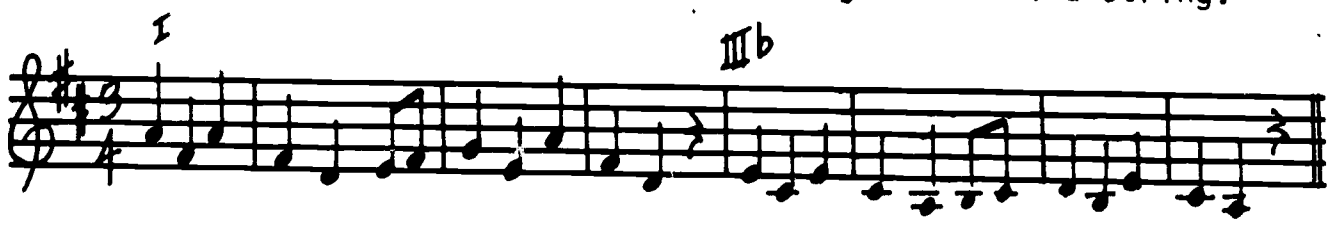


Finger Pattern III is introduced. In most cases, no more than two patterns are combined in one piece, and the change from one pattern to another is made by altering the placement of only one finger.

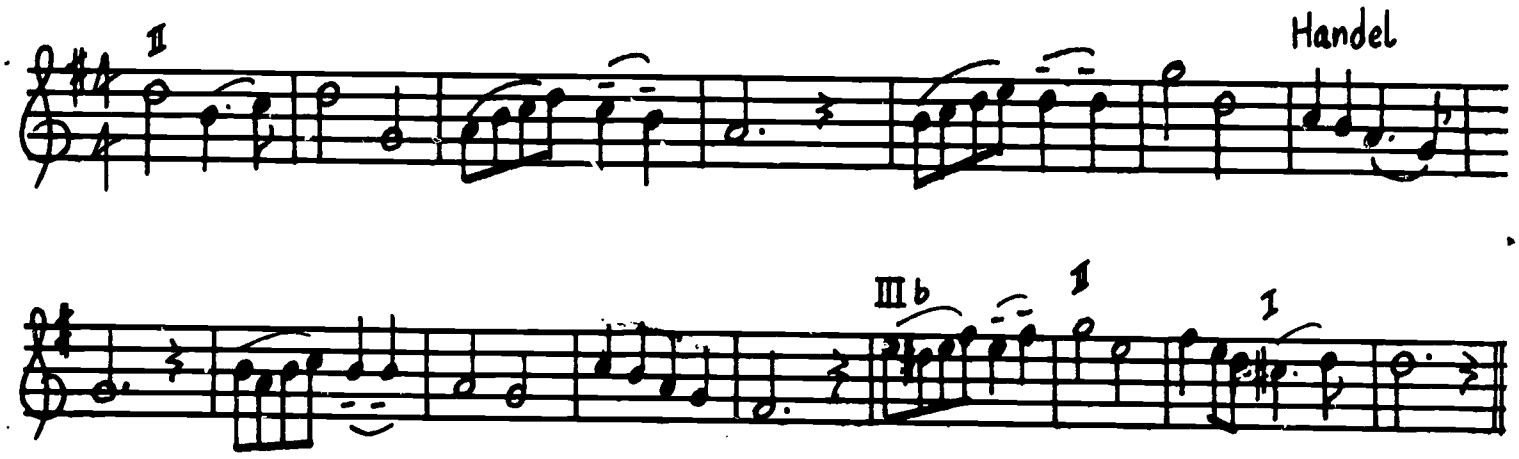
Patterns II and IIIa. The first finger is lower on the A string.



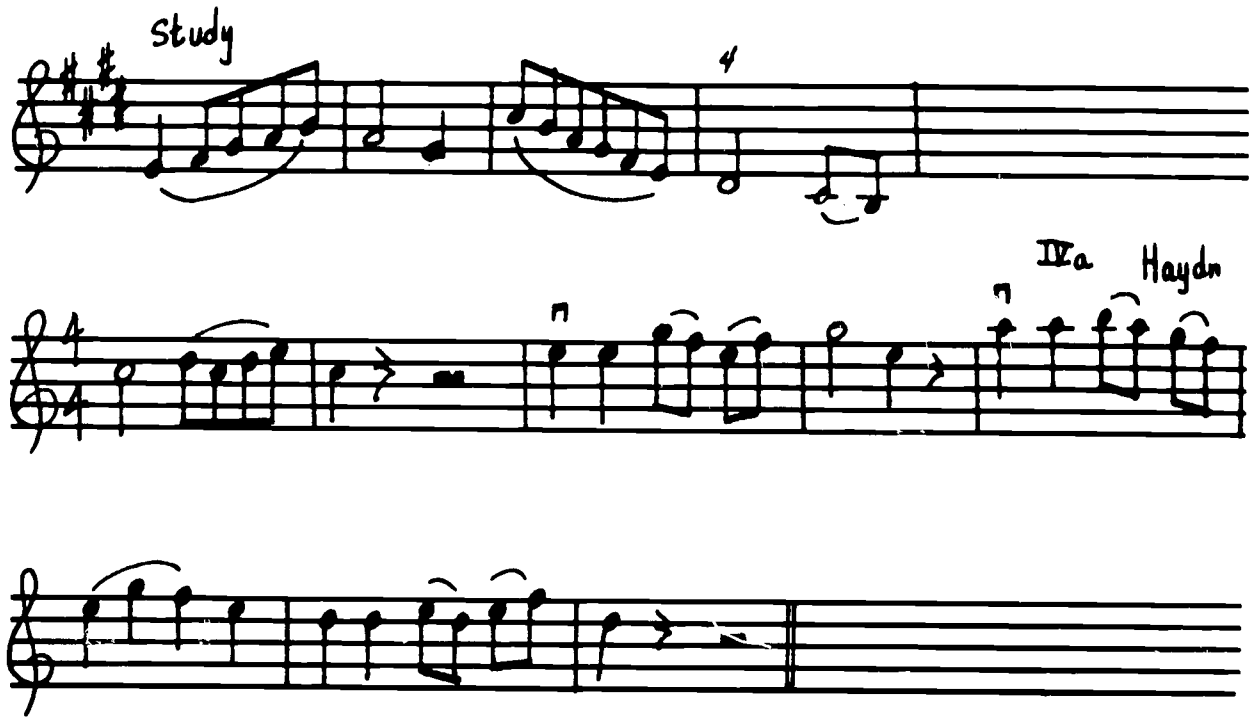
Patterns I and IIIb. The third finger is higher on the G string.



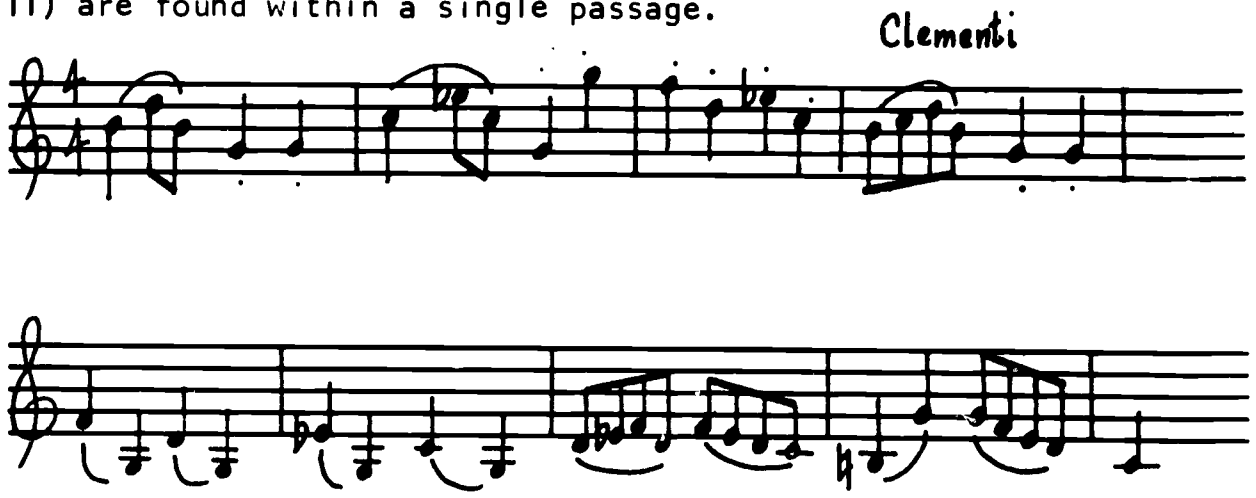
Some books include pieces in Patterns I, II and III.



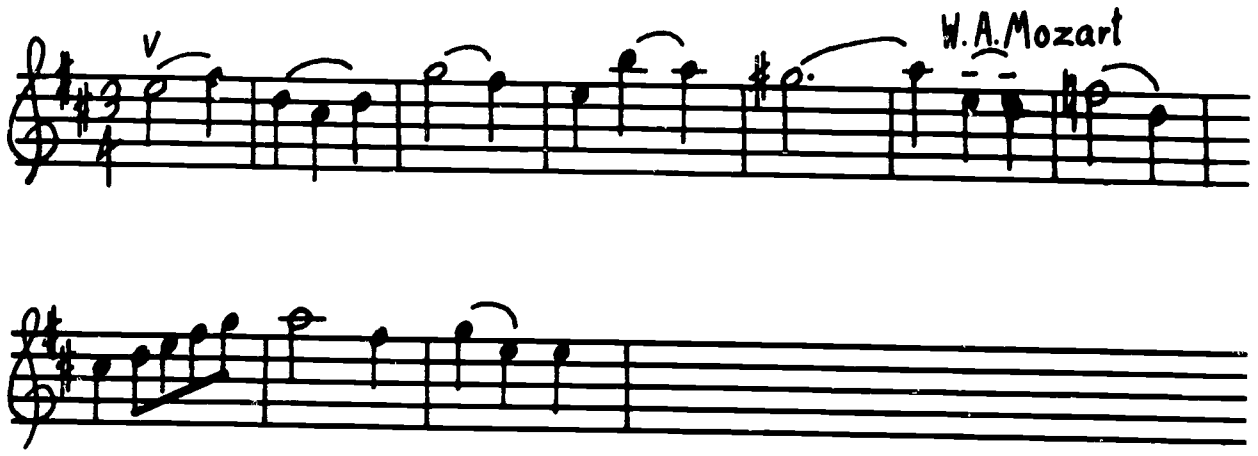
Finger Pattern IV is taught, but occurs infrequently in pieces.



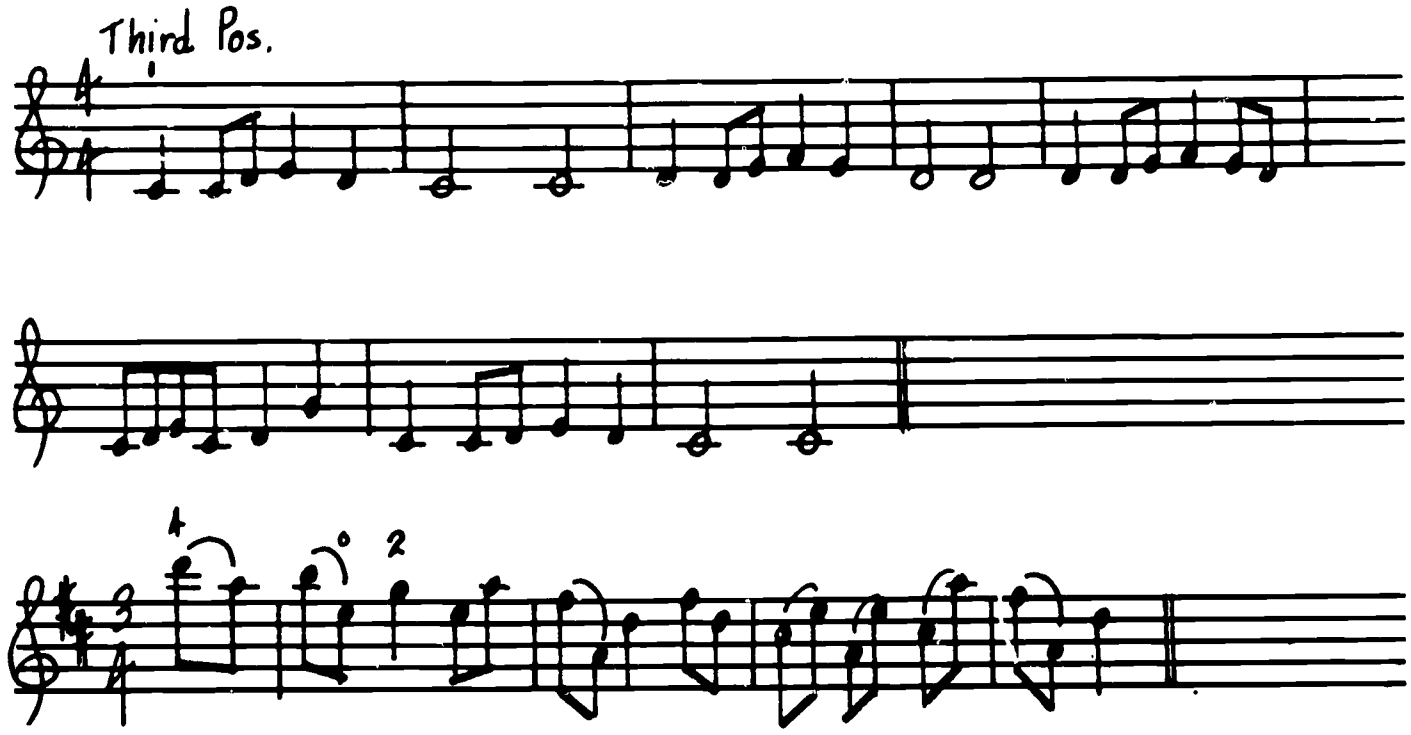
All finger patterns may be combined at this stage, but usually the combinations described in this section and in Stage II (Finger Patterns I and II) are found within a single passage.



This is one of the more difficult passages for change of pattern found in this stage. It is taken from a violin method used by private teachers.



Conventional methods may introduce third position at this time.

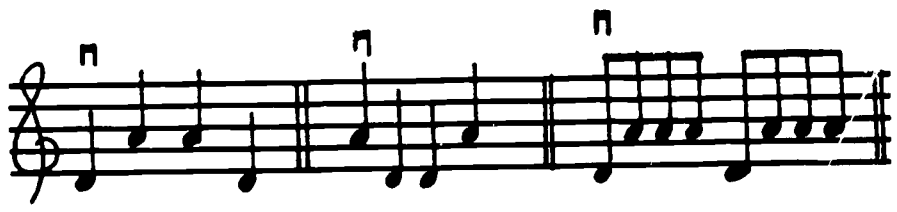


2

STAGE III: *SUGGESTIONS FOR COMPOSERS*

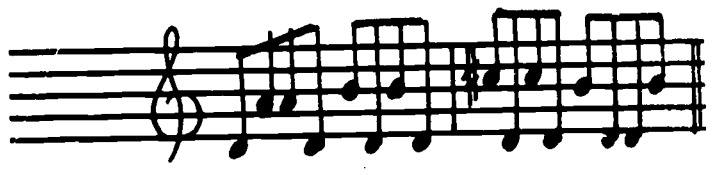
String Crossing Figures

Students should be reasonably adept at crossing strings. Figures involving two adjacent strings are easy to bow if the pattern of string change remains constant and conforms to the natural direction of arm movement (see suggestions for Stage II). Additional bowing figures possible at this stage are:

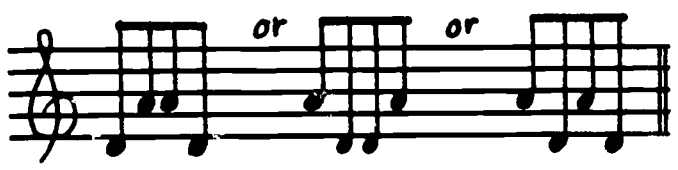


Changes in pattern or direction in string crossing figures are too difficult unless tempo is very slow.

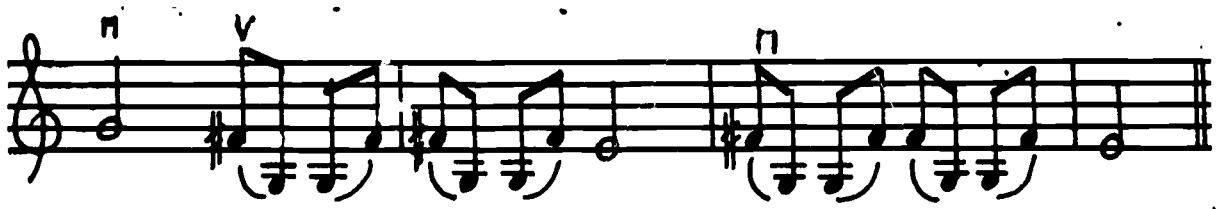
Too many patterns.



One should be chosen for a short passage.

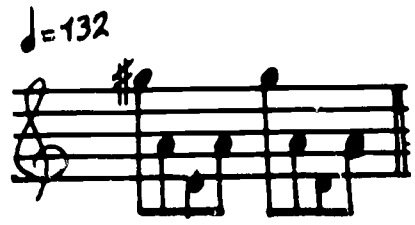


Too hard because arm direction changes in third measure.

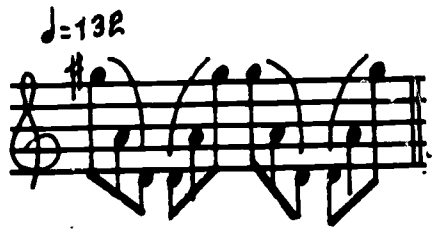


Suitable

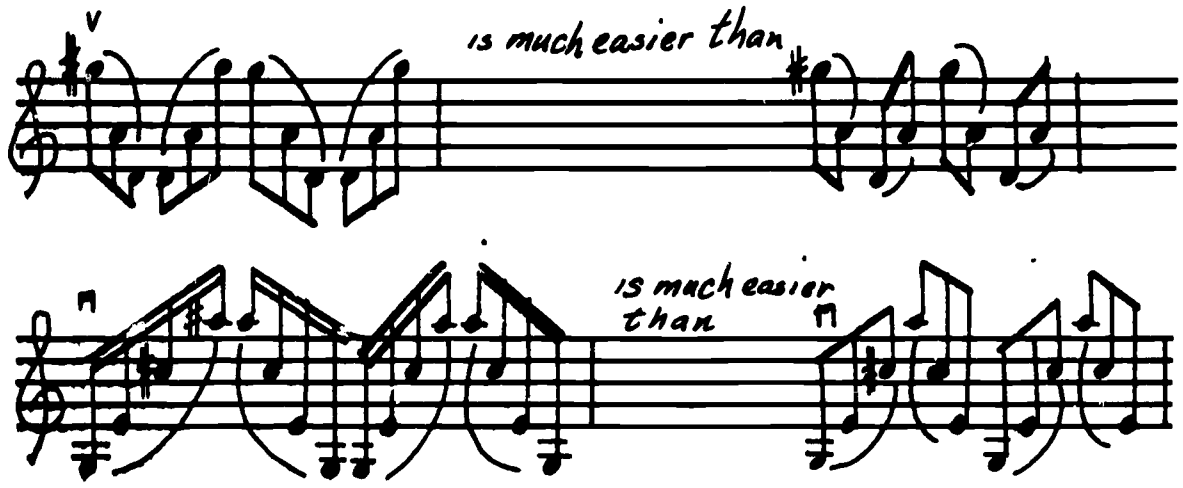
Figures for three or four strings should not be written unless notes are slurred. The following is very hard, even for a more advanced player.



When slurred, the figure is much easier.



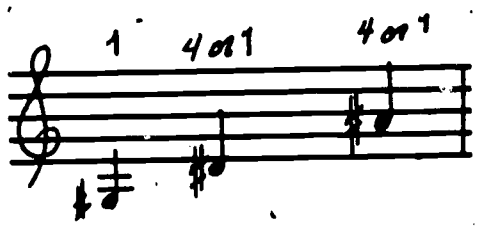
Both the highest and the lowest note should be repeated in figures of this type.



Pitch Notation

When students have learned the first four finger patterns they are able to play tones of any pitch in first position. In addition to the natural notes, they should be able to read the following:

They will probably be taught:

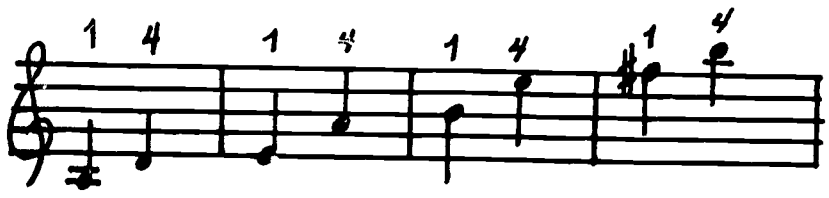


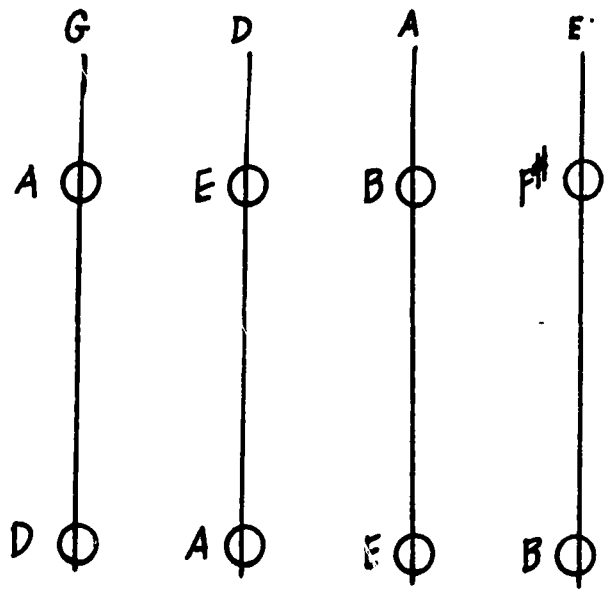
The notes below are unfamiliar to most elementary students. They should not be written frequently in compositions for the average student.

Combination of Finger Patterns

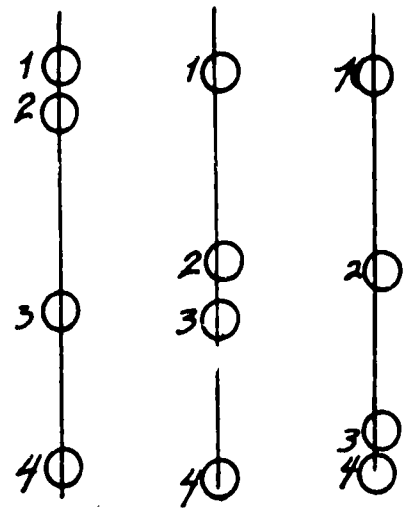
Although most children read music fairly well by the time they reach Stage III, frequent changes of finger pattern are likely to cause difficulties, especially in unfamiliar musical idioms. Intonation will be more secure if new demands upon the traditionally trained ear are balanced by a limited number of left hand adjustments.

As long as the outer fingers remain in position over the fingerboard, change of pattern is relatively easy, at this stage of advancement. For example, these notes are played on the same place on each string.



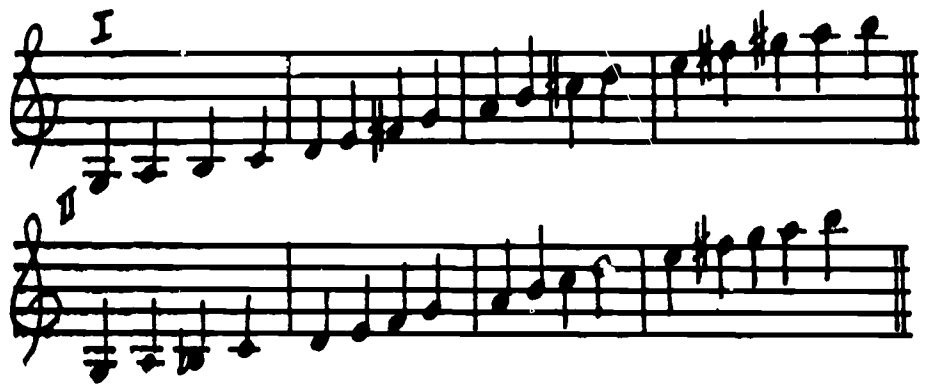


Within the hand span of a perfect fourth, three patterns are possible, at this time.

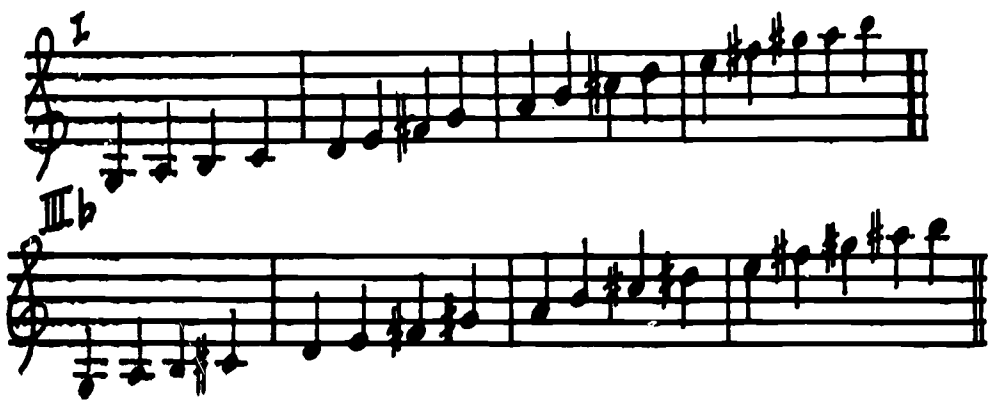


When the first and fourth fingers fall in the same place on each string, moving directly across by perfect fifth, they keep the hand in place, serving as fixed outer boundaries. Inside this frame, the second or third finger may move a half-step up or down without disturbing the total placement of the hand.

The easiest combinations of finger patterns are those in which the first and fourth fingers are in the same place on each string.



Second Finger is Lowered

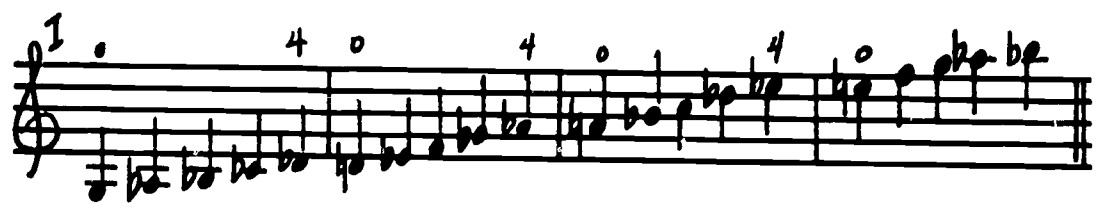


Third Finger is Raised

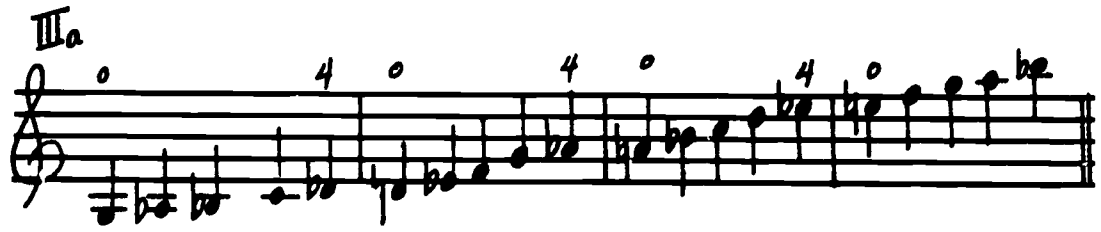
Transposition of Finger Patterns

If patterns are transposed a half-step lower, the first and fourth fingers are on:

With the addition of open strings, Finger Pattern I becomes:



It may be combined with Finger Pattern IIIa.



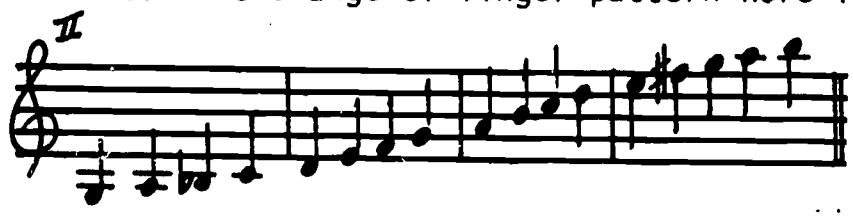
Transposition of Finger Pattern I does not create exceptionally difficult technical problems, but because conventional methods avoid flat keys the notation is likely to cause consternation.

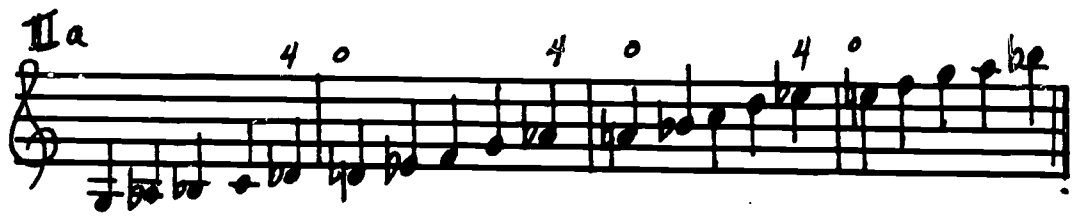
Finger Pattern II should not be transposed a half-step lower. The left hand is too cramped in this position.

Change of First Finger Placement

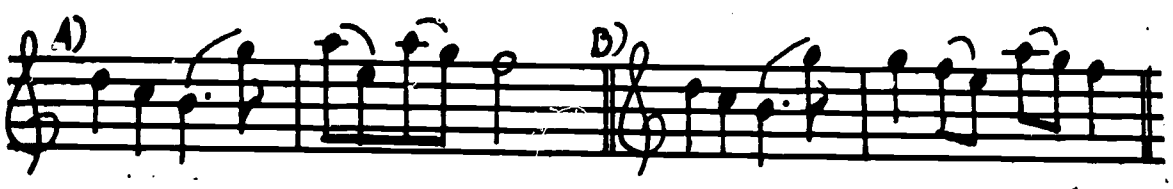
When the first finger changes position intonation may suffer. This apparently innocent example contains a notorious trap for the inexperienced.

If the F is low enough (highly unlikely), the A will probably be flat. The change of finger pattern here is from II to IIIa.



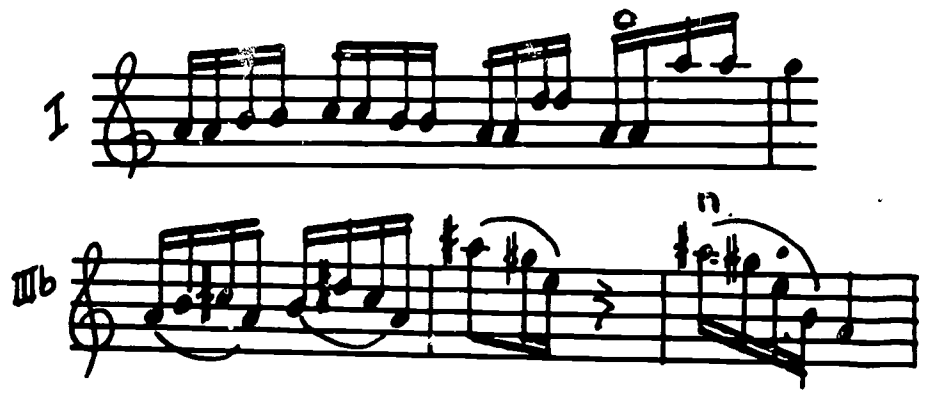


This combination can be used, but discretion is recommended in approaching the lowered first finger, particularly on the E string where it is difficult to maintain the correct hand position. In either of the following, the student is more likely to play what is written because he has time to pull his first finger back.



Change of Finger Patterns

In writing for students, the composer must determine the feasibility of changing patterns and strings in each individual passage. If speed is expected figures should remain in one finger pattern. An open string will greatly facilitate a rapid string crossing.

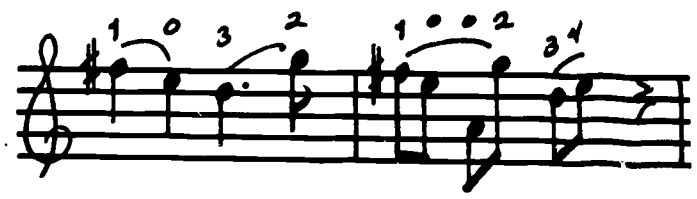


In general, intonation will be better if no more than two finger patterns are used in a short piece. Longer pieces may change combinations at the end of a section.

The Positions

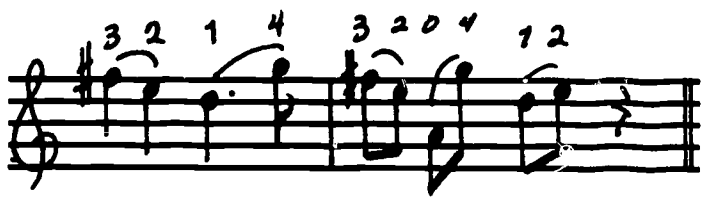
One of the most common weaknesses in pieces designed for first position is the inclusion of melodic figures which lie in the proper range but cannot be played musically without change of position. Frequent change of string can distort a legato phrase. Even a more advanced player would find it difficult to keep the following from sounding choppy.

First Position
E and A strings

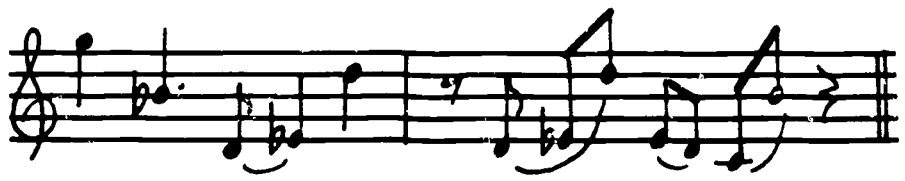


The phrase can be played smoothly in third position.

Third Position
A string only

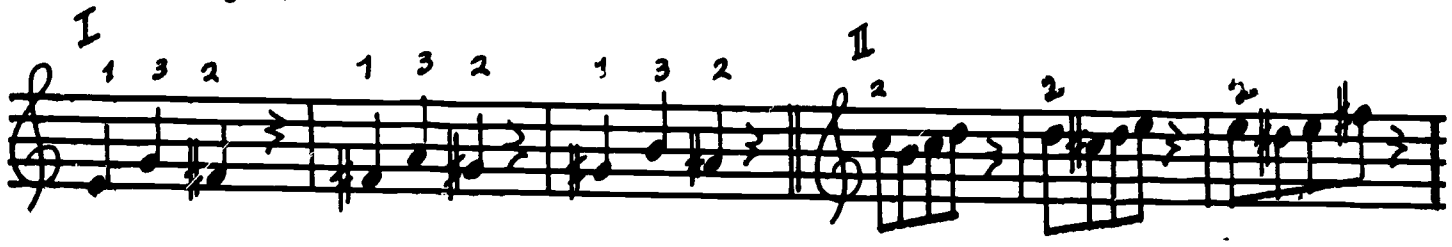


In the following example it is impossible to play the last two notes legato in first position because they do not lie on adjacent strings.



A shift to third position will solve the problem, but a student needs more time. The example below is suitable for Stage III.

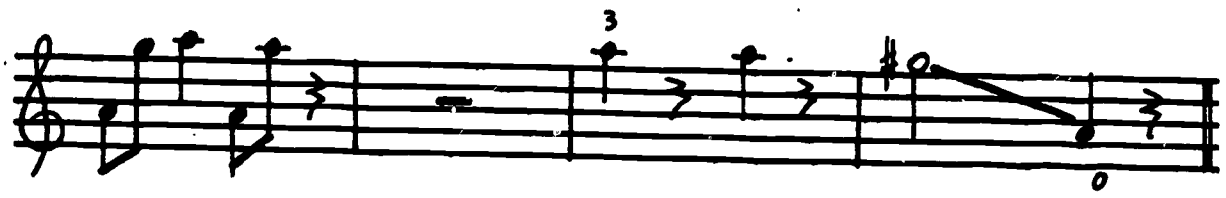
Most children will be given some training in third position during this period of instruction, but very few will be able to change positions with agility. Shifting technics are difficult to master. Early attempts may be very wide of the mark. Intonation, insecure in the best of circumstances, will be extremely dubious in unfamiliar musical idioms unless shifts are planned with care. Composers should decide which position is appropriate for each figure, or phrase, and be sure that it is possible for the student to be in that position at the proper time. It is advisable to continue to follow the suggestions given in Stage I for suitable shifts. An additional possibility is a sequential use of one finger pattern in three positions. (It should be noted that children who are beginning the study of the positions at this time will probably not be familiar with the second position. The following examples are more suitable for those who were taught change of position in an earlier stage.)



One or two notes may be written in fourth or fifth position for a special effect.

First Position

Fifth Position (A String)



Whenever a student is asked to shift from one position to another, he should be given time to make the move and an aural point of reference for the pitch of the new note.

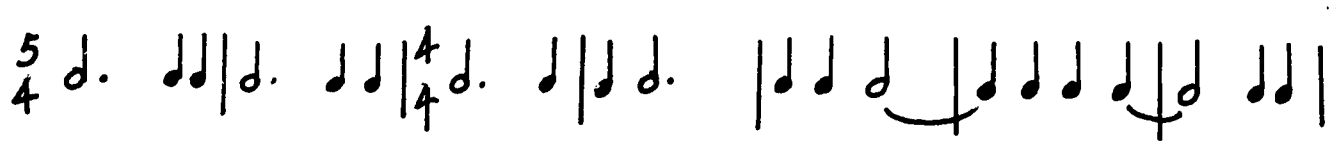
* * *

On nearly every page of this guide the word "pattern" occurs, like a persistent leitmotif. It can hardly be avoided in a discussion of this nature since children learn to play the violin through the study of patterns, aural and physical. It is particularly important that the composer of music for beginners understands how this is accomplished because the stringed instruments require entirely different right and left hand technics. The child must learn to control two patterns of motion simultaneously. At first, of course, he turns his attention from one to the other. Many of the suggestions in the preceeding pages are specific instructions for giving him a chance to do this. Elementary students should not be given more than one new or difficult problem at a time. If the bowing is hard, the left hand figures should be simple. If the rhythm is more complicated than usual, the easier bow strokes should be used. As every musician knows, patterns learned through repetition become habitual, forming the basis for instrumental technic.

Most effective pieces for students are simply constructed. The repeated phrases of the folk song and 18th century dance forms are very practical for teaching purposes. Repetition and sequence are not characteristic of much 20th century music, but it is hard to imagine how they can be avoided in music for young children. The inexperienced player is not capable of rapid and frequent change, musical or technical. On the other hand, he can play more varied music than he is usually given. Any set of skills, or any pattern, has many possible applications.

Each finger pattern, for example, can be played on all four strings as soon as it is learned on one. It can also be played in the first three positions, if the teacher is adventurous enough to let the child try. By taking a sequence of notes which lie within the hand span and changing strings, order, and rhythm, a reasonable amount of variety can be achieved in the earliest pieces.

Bowing patterns are quickly learned. Once established, they can be maintained against shifting accents or groupings in the accompaniment. A pattern may also be continued through change of meter.



One last recommendation: exploit the open strings. They can be inserted nearly anywhere to provide time for a shift, string crossing, or a difficult change of pitch. Because the open strings are the most resonant notes on the instrument, they are useful for accents, especially when unaccented notes lie on a lower string. The open E always sounds brilliant, even in the hands of a beginner.

Finally, the composer who does not play the violin himself needs a good editor. Many technical difficulties can be eliminated by the smallest of changes - a brief rest, a slur, the omission of an eighth note. If a violin teacher is not available, any young student will do. He may not be able to suggest solutions for awkward passages, but he will expose them with the utmost clarity.

FINIS

COMPOSERS GUIDE FOR WRITING VIOLIN MUSIC FOR CHILDREN

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Appendix B

SUPPLEMENT

TO

COMPOSER'S GUIDE

for writing

VIOLIN MUSIC FOR CHILDREN

by Margaret Farish

UNIVERSITY OF ILLINOIS STRING RESEARCH PROJECT

Paul Rolland, Director

1968

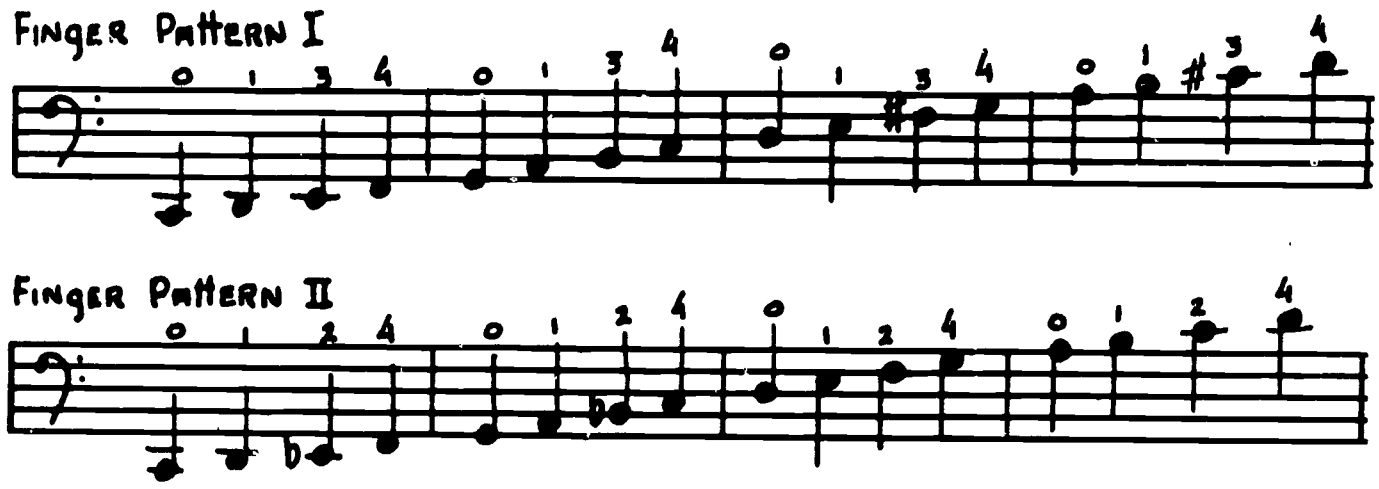
SUPPLEMENT TO COMPOSERS GUIDE

The Composers Guide was given to six composers for trial and evaluation. Each was asked to write a group of pieces expressly for students in the stages of advancement described in the Guide. The Supplement is based upon a study of these compositions. The first section contains additional technical information. In the second part, examples from the music written for the project illustrate a variety of solutions to the problems of writing string music for children.

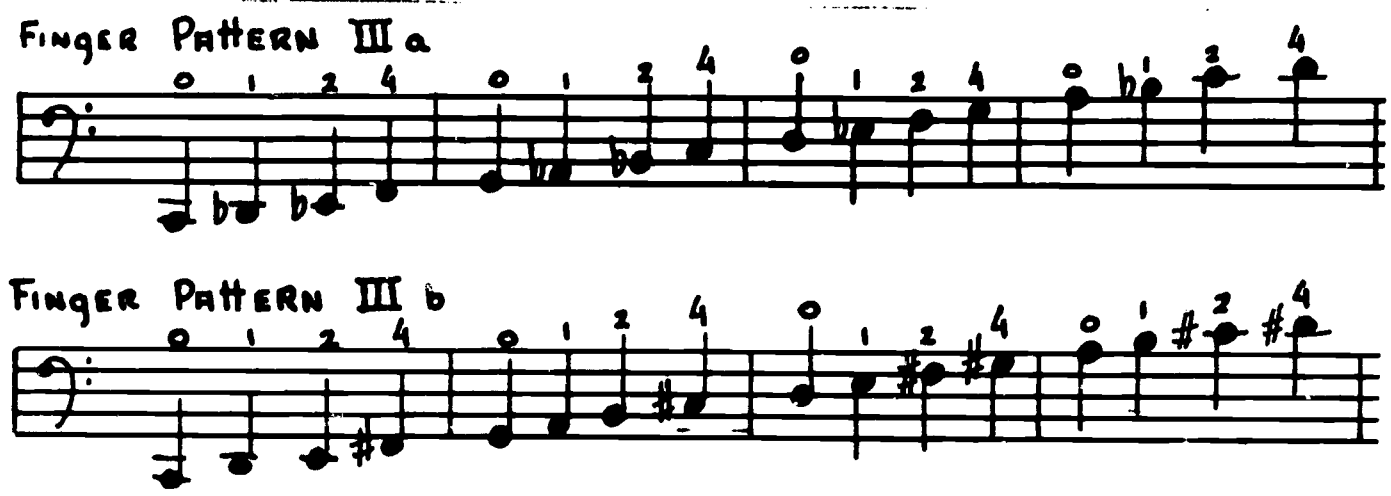
PART I: TECHNICAL INFORMATION

Finger Patterns for the Cello

Finger Patterns I and II are easily played on the cello. Because the left hand remains in the same position on the fingerboard for both, music which combines the first two patterns is not difficult for the beginner.

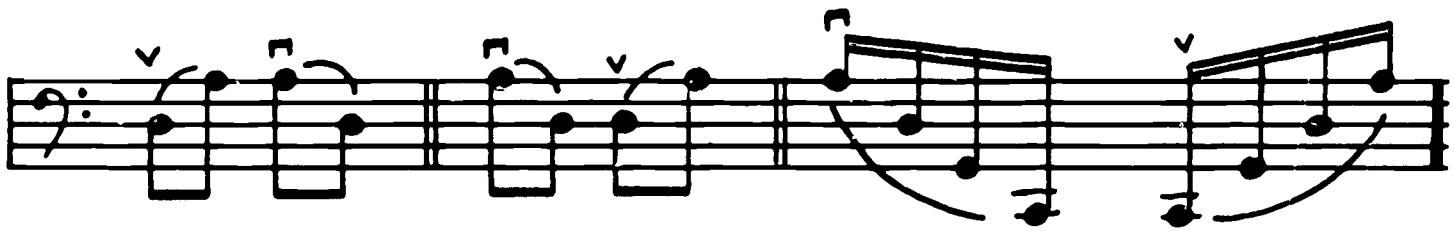


Finger Patterns IIIa and IIIb are played in extended position. Long passages in Finger Pattern III are not suitable for beginning cellists. The stretch from first to second finger is tiring for young hands.



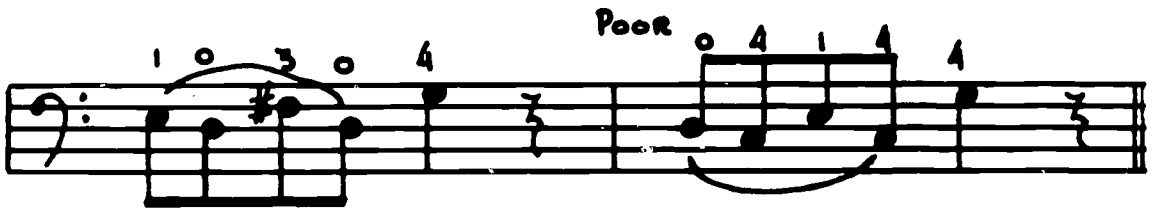
String Crossing Figures for the Cello

Because of the position of the instrument, the natural bow direction of the cellist is the reverse of the violinist. The cellist moves more easily from higher to lower strings on the down-bow. This is particularly important in slurred passages.

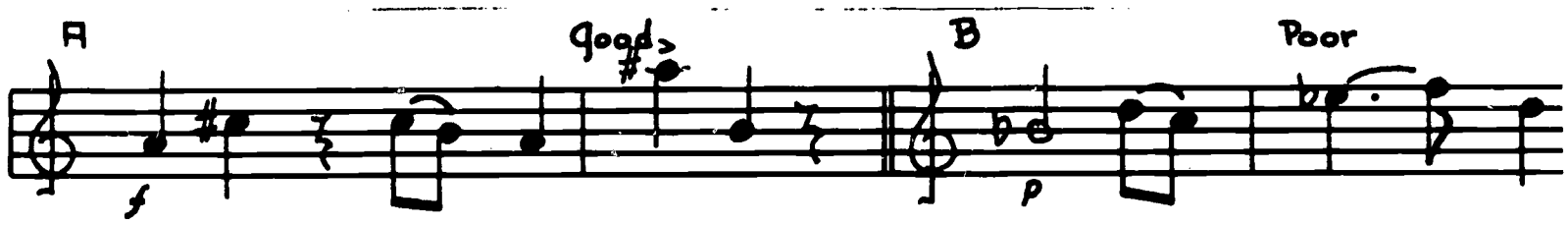


Change of String

Simple figures which are easily played by the advanced performer may lie awkwardly for the beginner who is confined to one position. Rapid changes back and forth between two strings are audible and should be avoided unless the sound of the crossings is musically desirable. In the following example, string crossings make the second measure sound quite different from the first.

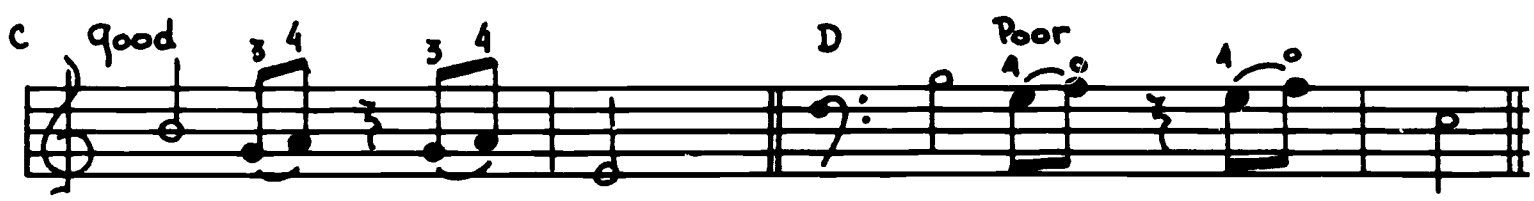


If one note of a phrase is played on a different string it is almost certain to be conspicuous. In Example A, change to the E string contributes to the sense of the passage. In Example B it disturbs the phrasing.



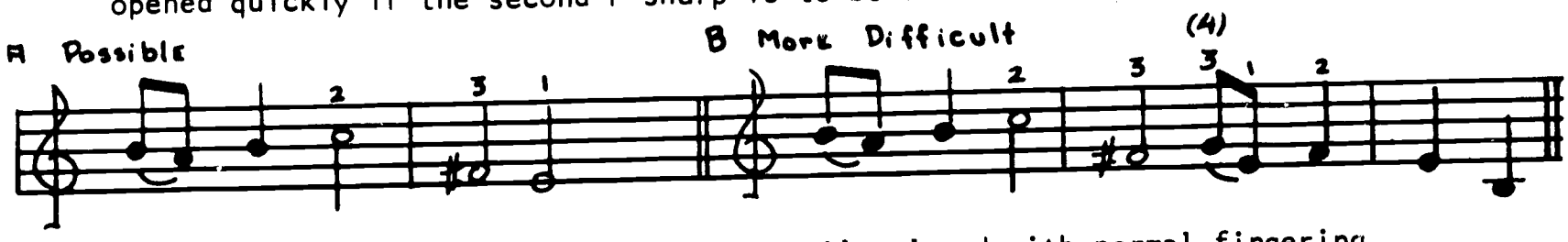
Two slurred notes a step apart usually sound better on one string. In first position the violinist may avoid awkward crossings by substituting the fourth finger for the open string, but this is not possible for the cellist.

In Example D below, change of string and timbre will break the cello slur from the stopped G to the more resonant open A.

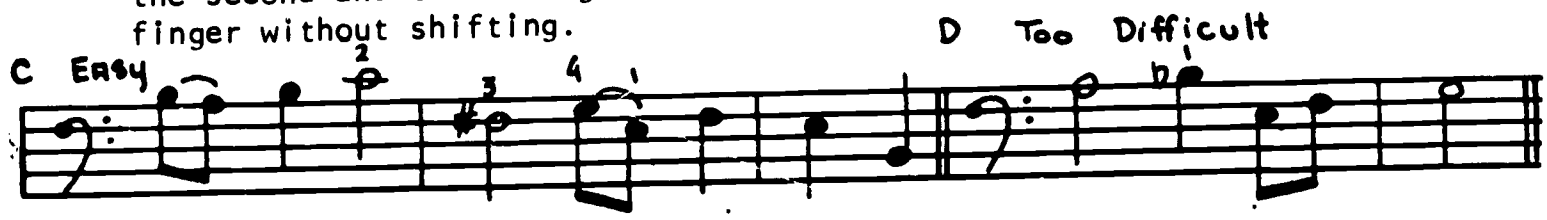


Diminished Fifth

The interval of the diminished fifth requires unconventional fingering on the violin. It is not difficult for students who are accustomed to change of finger pattern, but should be avoided in Stage I and handled with care in Stage II. Example A should not present an unreasonable problem at a moderate tempo. Example B is likely to give trouble. The G may be played with the third or the fourth finger but, in either case, the hand must be opened quickly if the second F sharp is to be in tune.

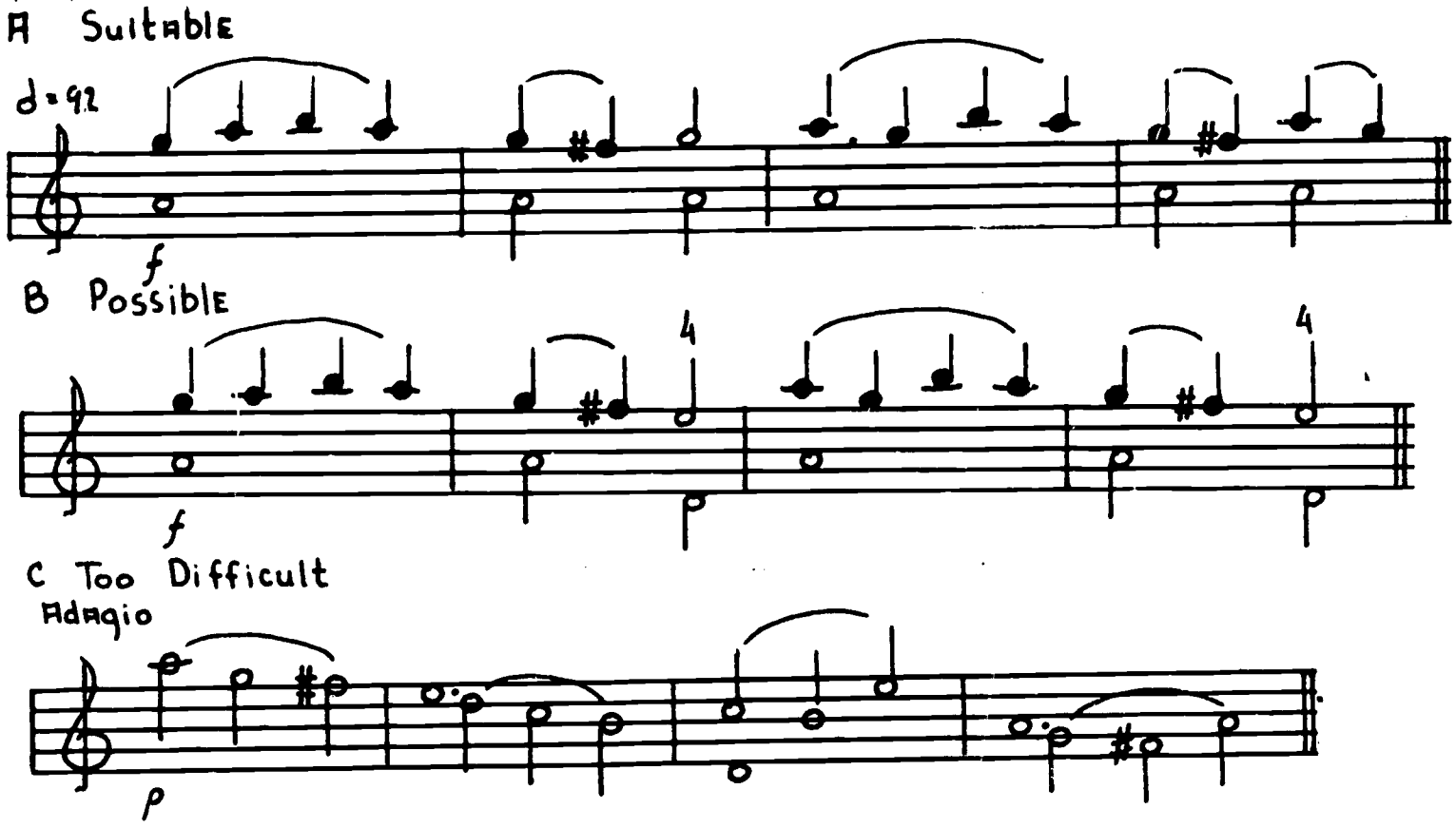


On the cello the same passage is easily played with normal fingering (Example C). Example D is not suitable. The E and F may be taken with the second and third fingers, but the G cannot be played with the fourth finger without shifting.



Double-Notes, Stage III

Passages of sustained double-notes should be carefully planned. Example A is suitable for Stage III. The change from one pair of strings to another makes Example B more difficult. Example C requires more control than can be expected of elementary students. A fairly advanced bow technic is needed to play double-notes softly with an even pressure on both strings. It is difficult, also, for the inexperienced player to move smoothly from one string to two at the beginning of the second measure and to make a legato crossing to the A and D strings without playing more loudly (measure 3). The passage ends with a unison, the most difficult of all intervals to play in tune.

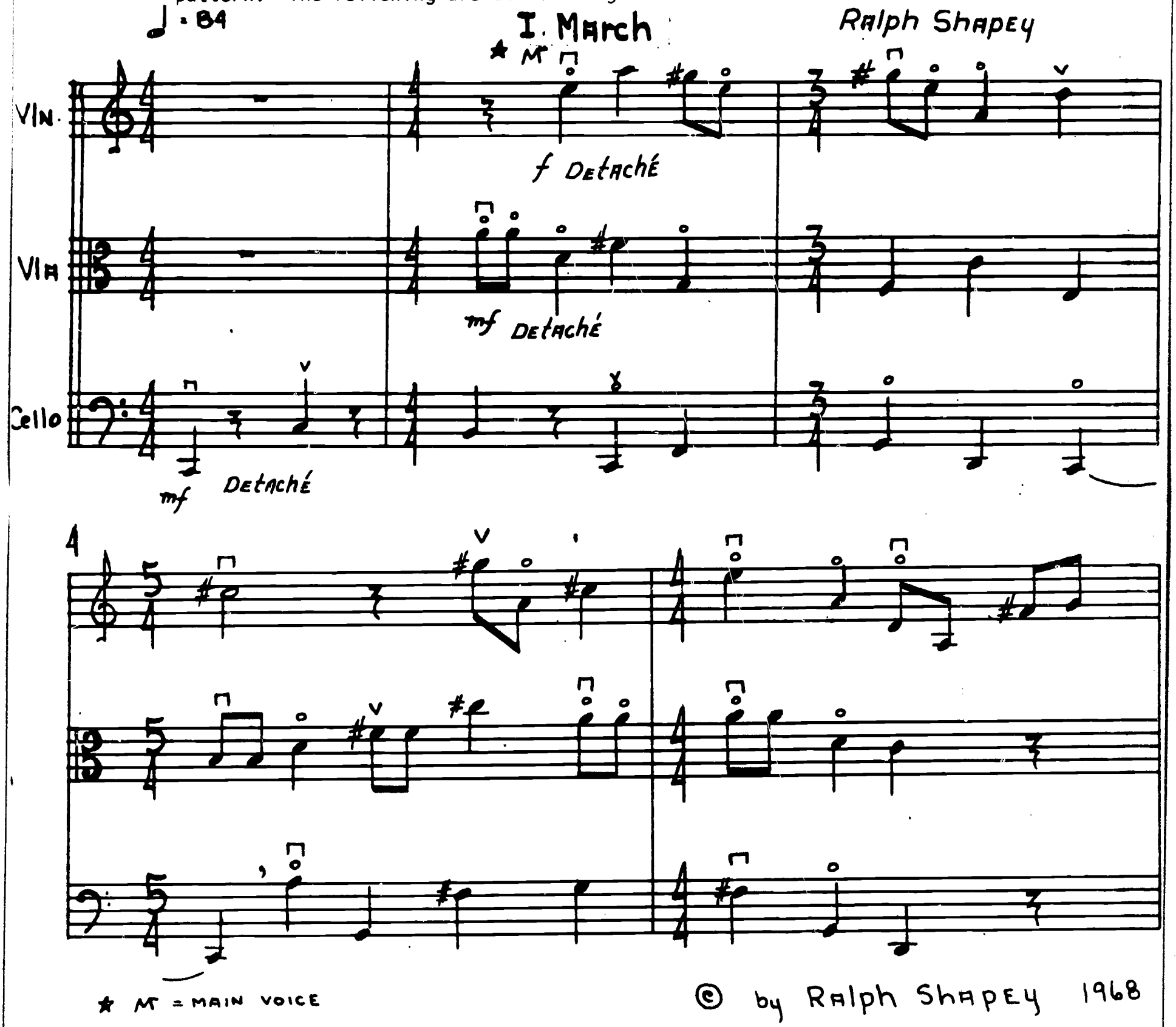


PART II: EXAMPLES FROM COMPOSITIONS WRITTEN FOR THE PROJECT*

These excerpts have been chosen to illustrate a variety of solutions to the problems of writing within the limitations recommended in the Composers Guide.

Finger Patterns

A number of composers confined entire pieces to the notes of one finger pattern. The following are all in Finger Pattern I.

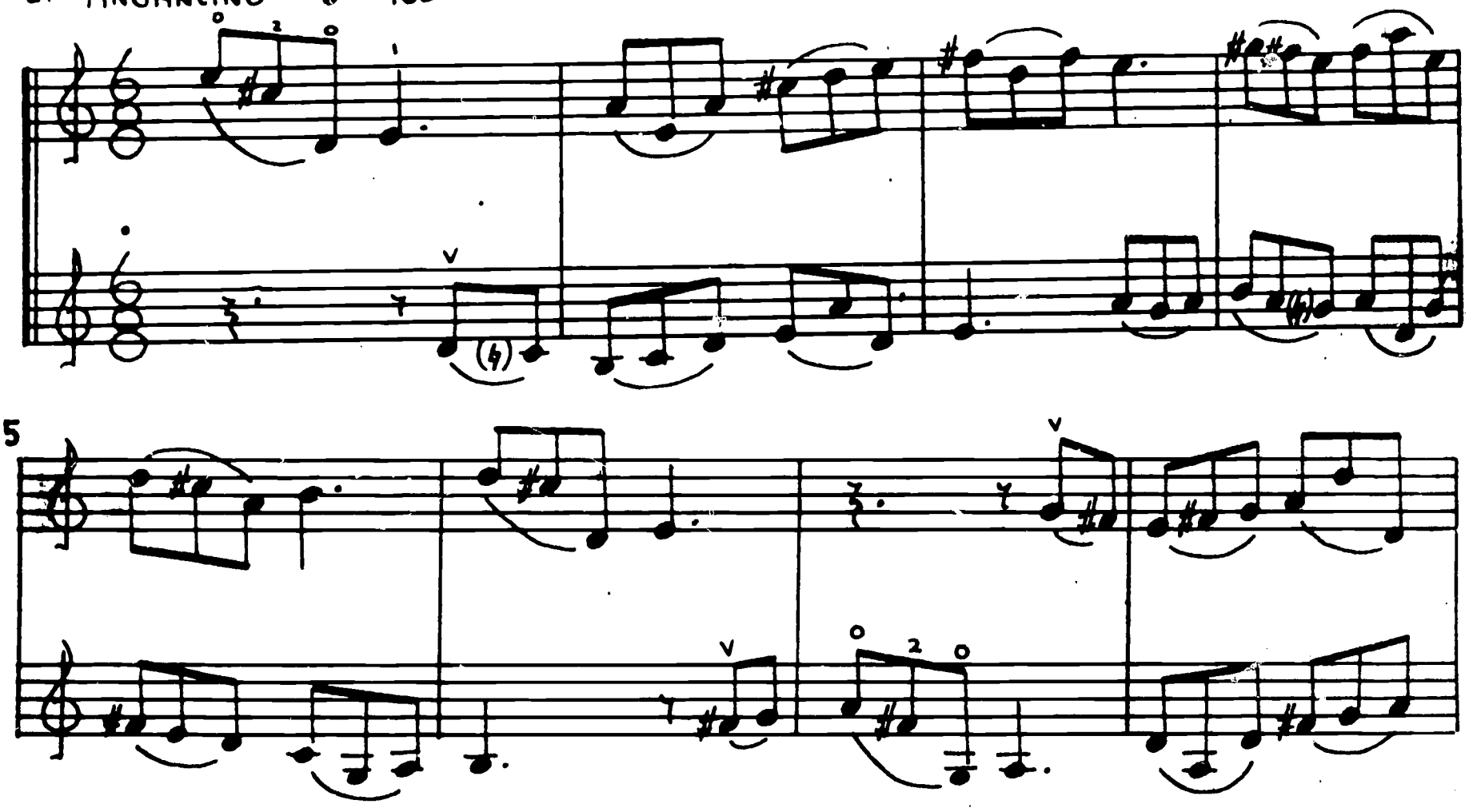


*For copyright information see Appendix F.

Bicinia for Two Violins

© by Halsey Stevens 1968

2. Andantino ♪ = 160

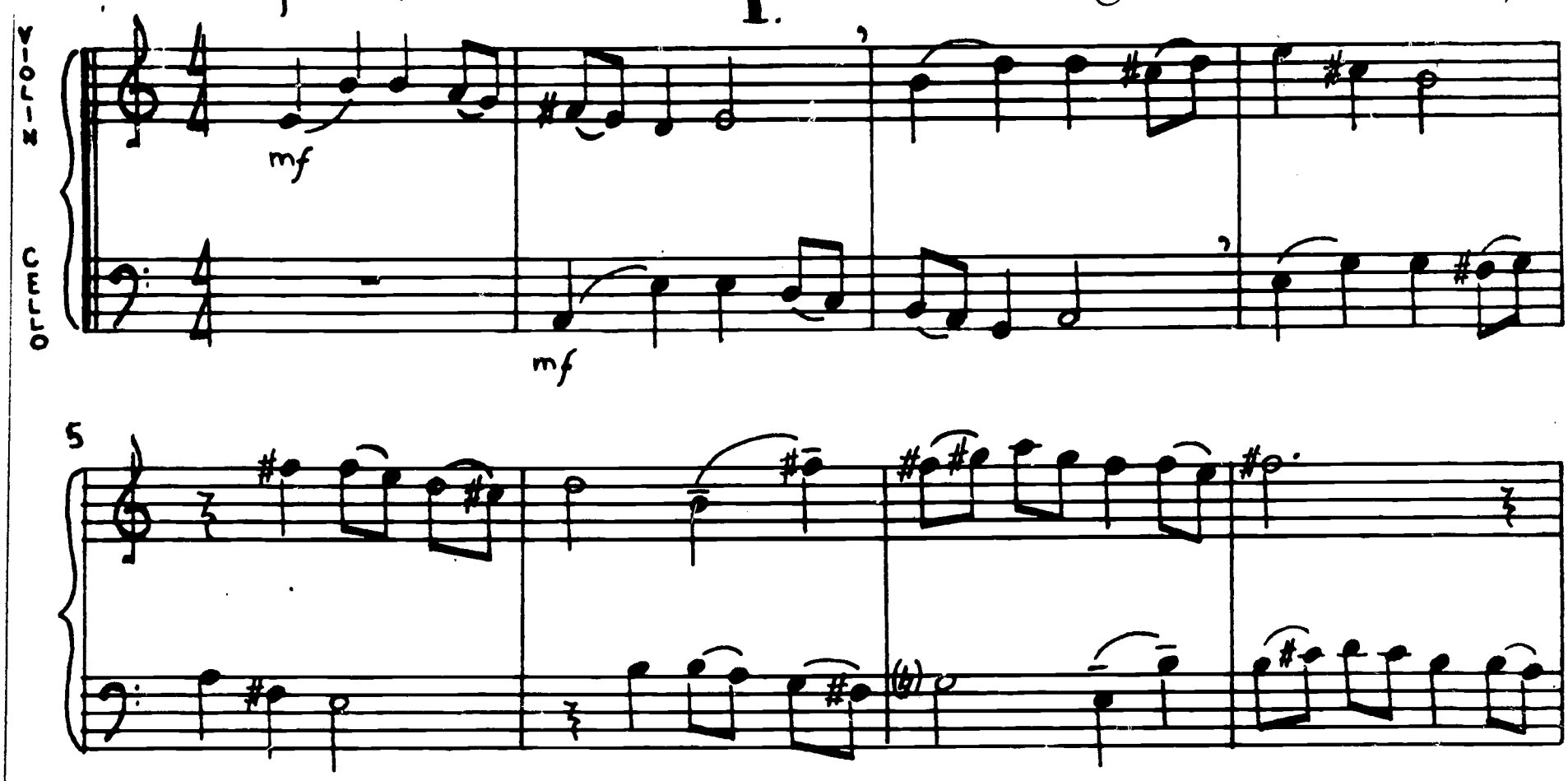


FOUR LEGENDS

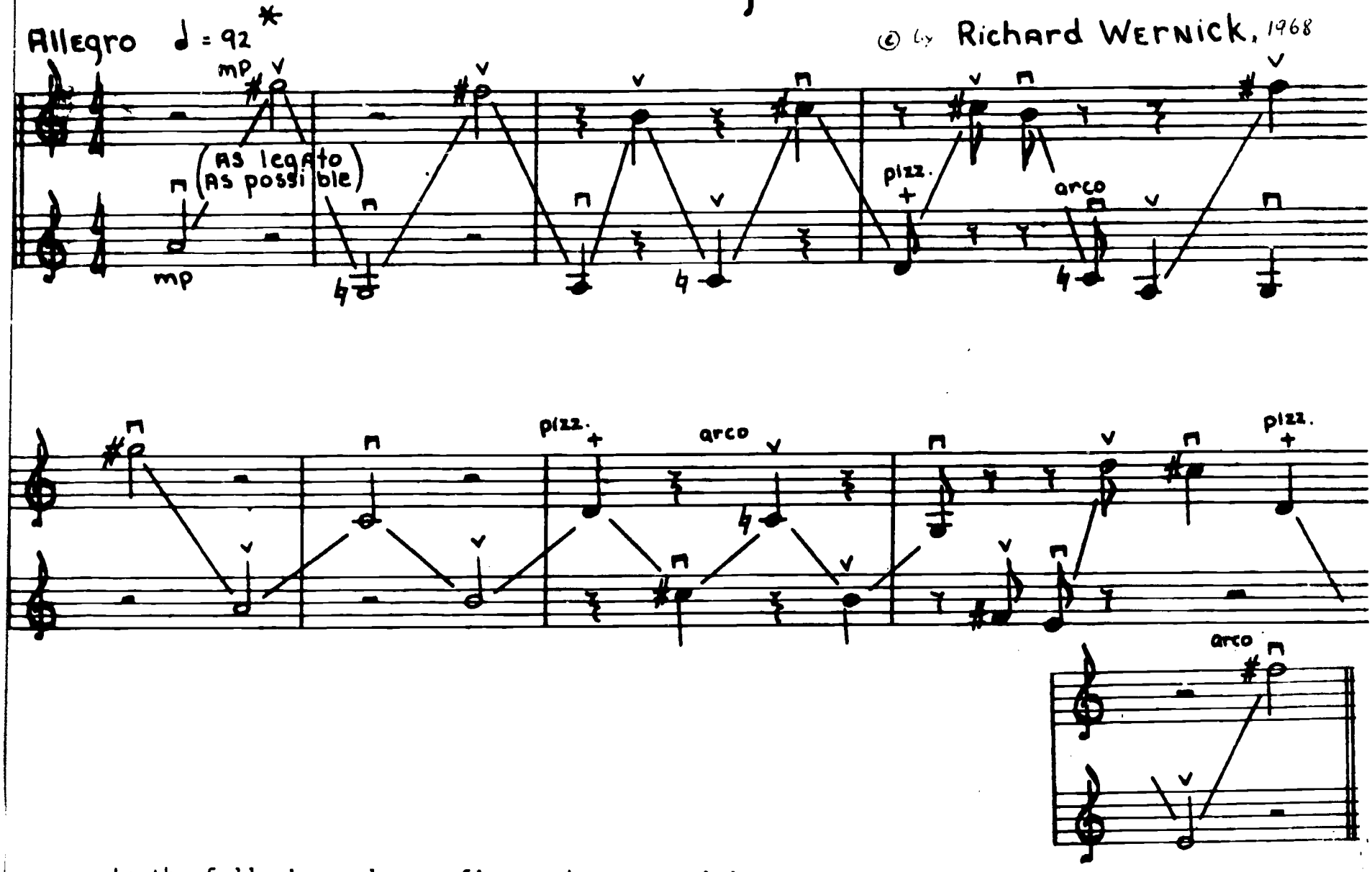
Smoothly (♩ = 100-112)

I.

© Herbert Bielawa, 1967



A Musical Game of Tag



© by Richard Wernick, 1968

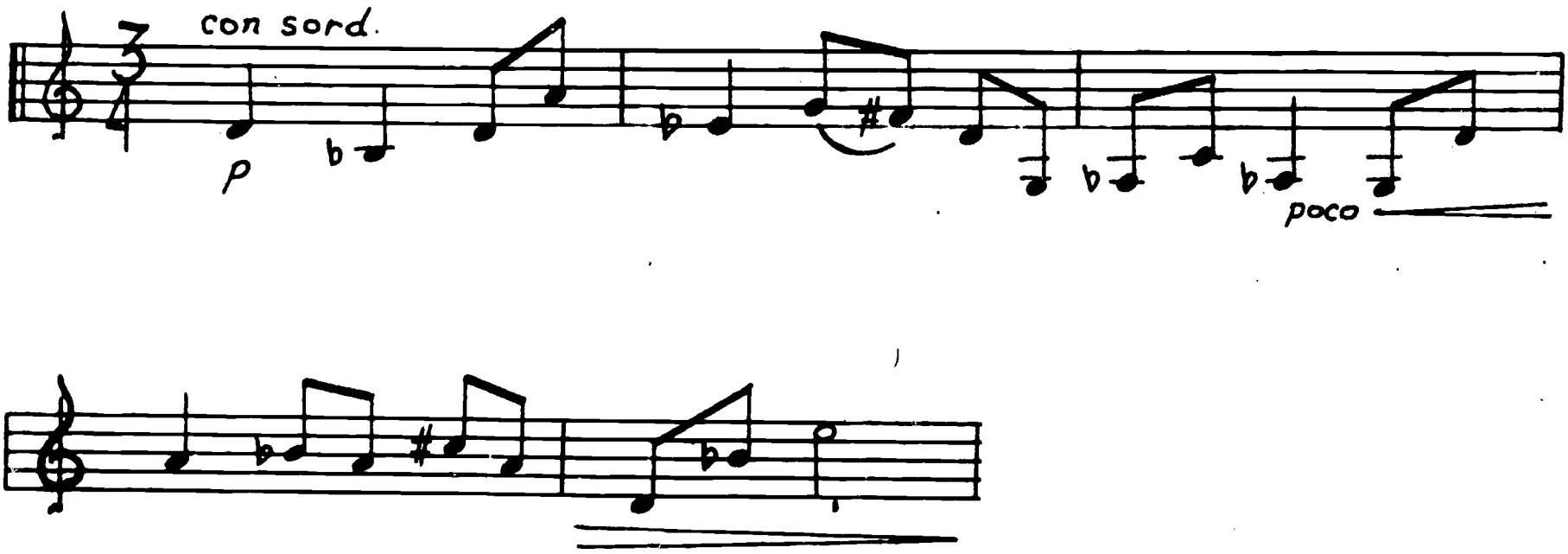
In the following only one finger changes position.

Lullaby

Andante

Solo Violin

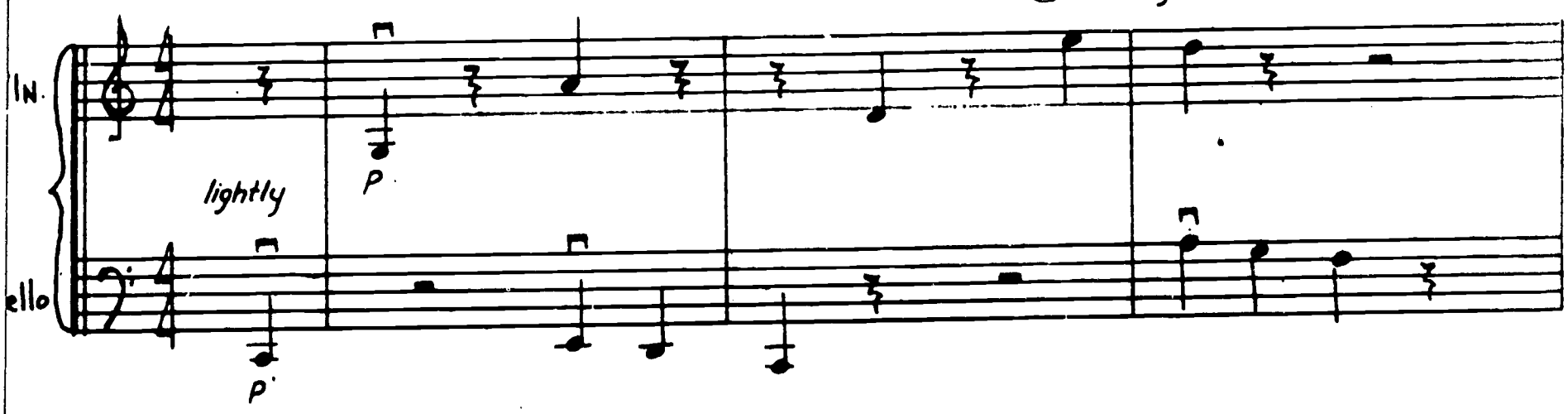
© by Seymour Shifrin, 1968

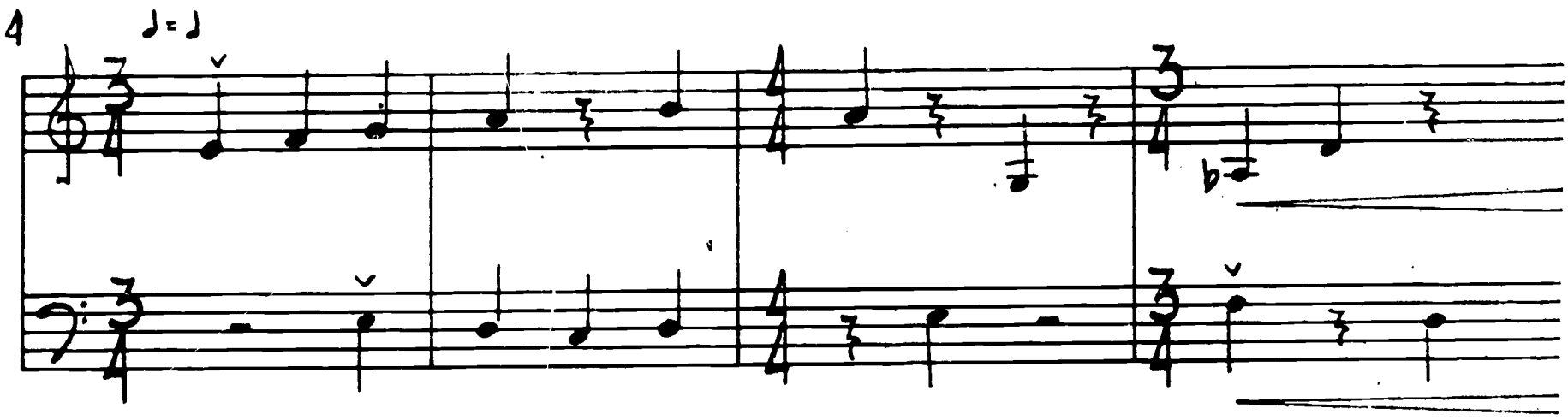


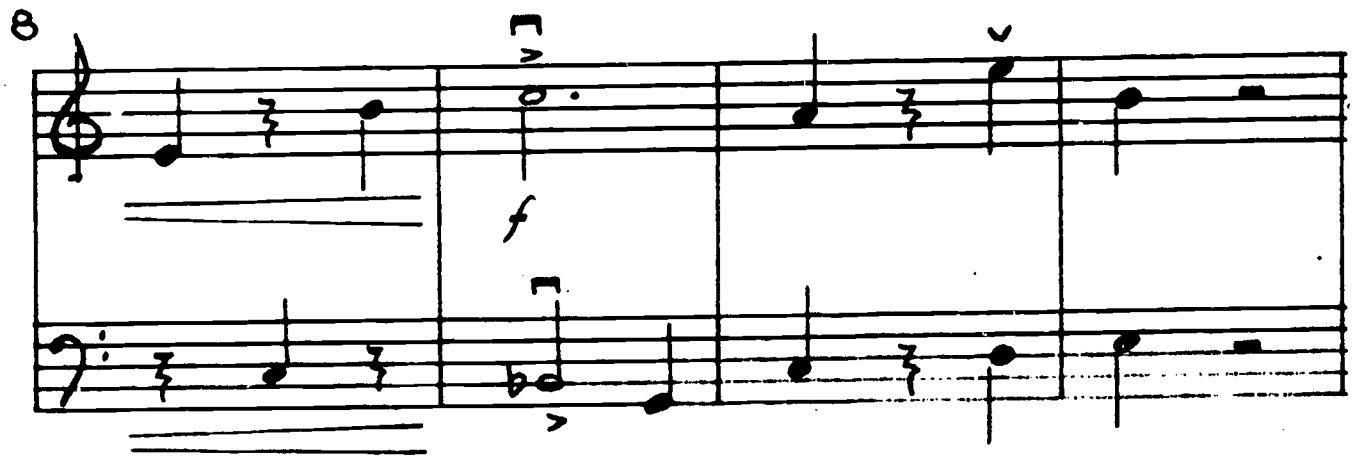
PLAY for the Young

Alla breve *

© Seymour Shifrin, 1968



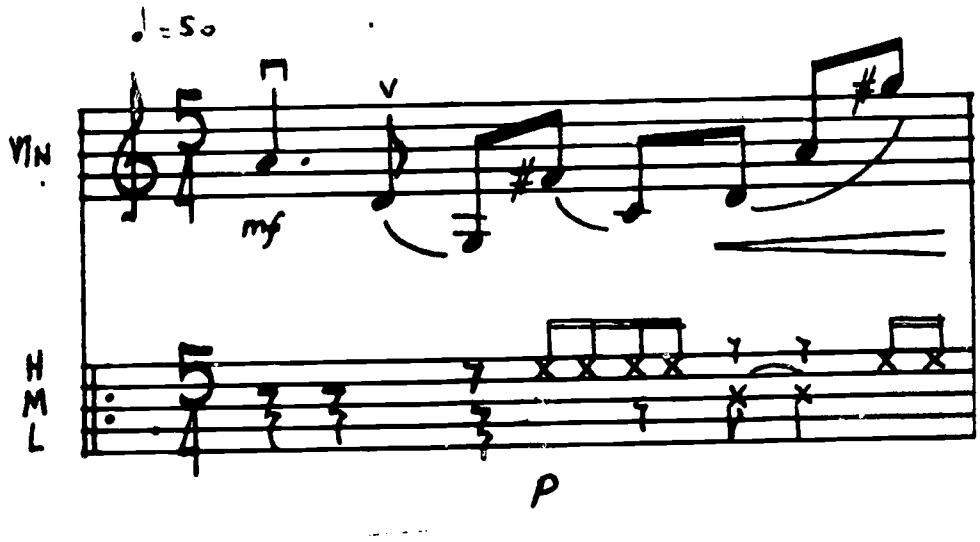




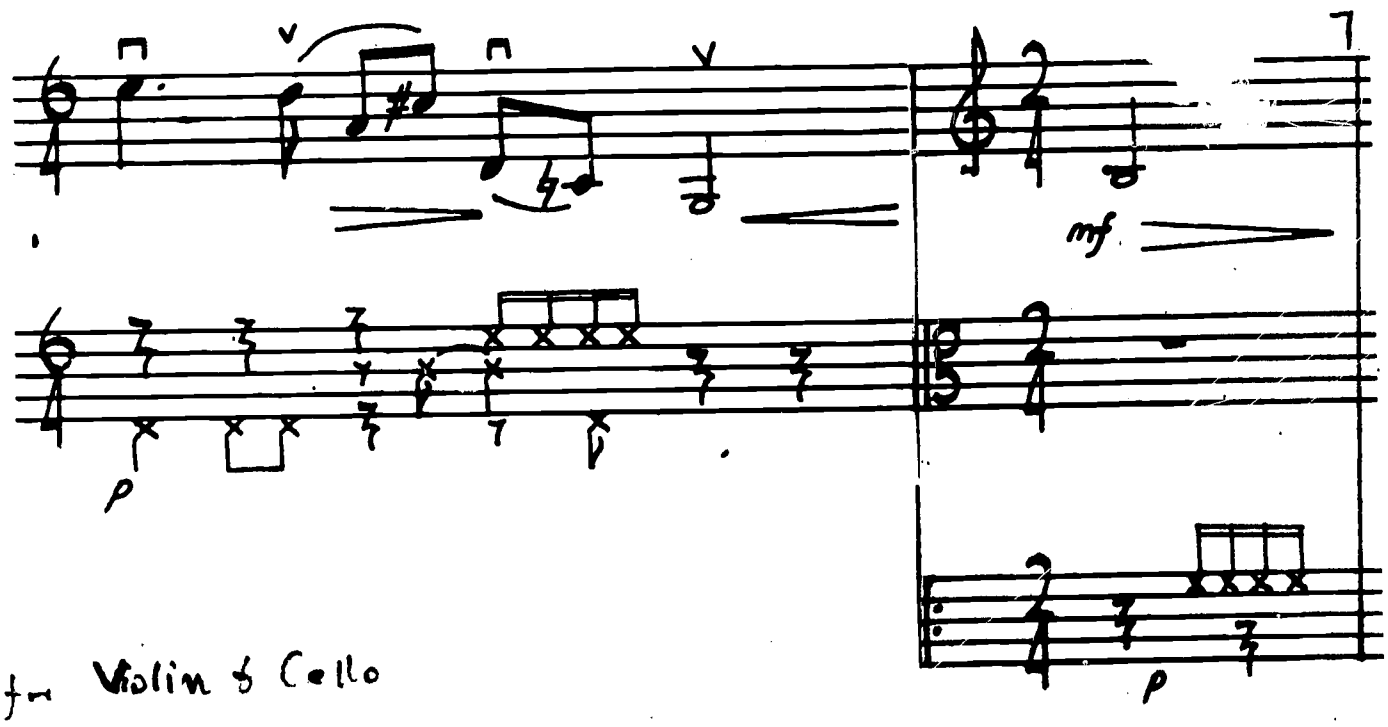
* ♩ = 60 to begin with; ♩ = 120-132 as a goal

Change of String

These passages, exploiting frequent change of string, lie well for the violin.

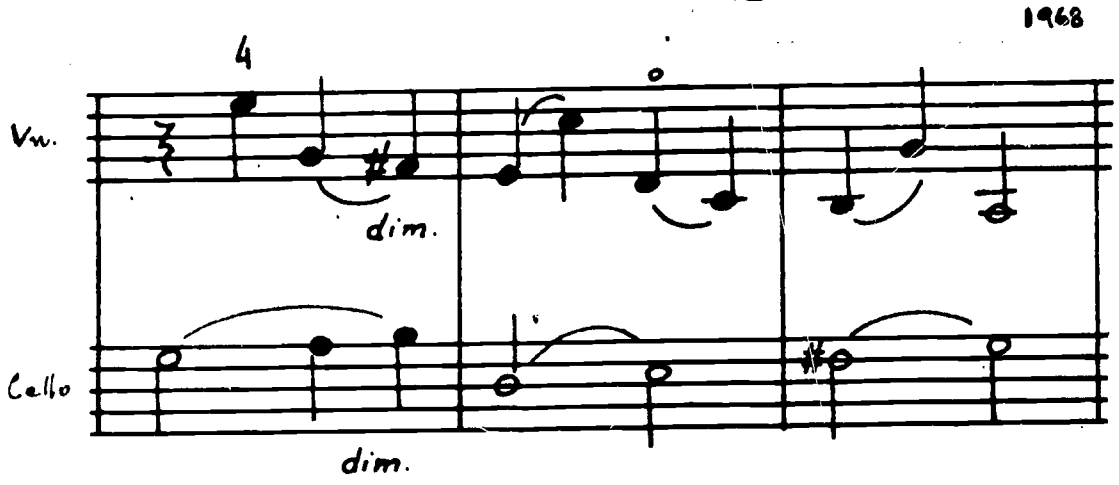


SONG
© by RALPH SHAPEY, 1968



DUET for Violin & Cello

© Halsey Stevens, 1968

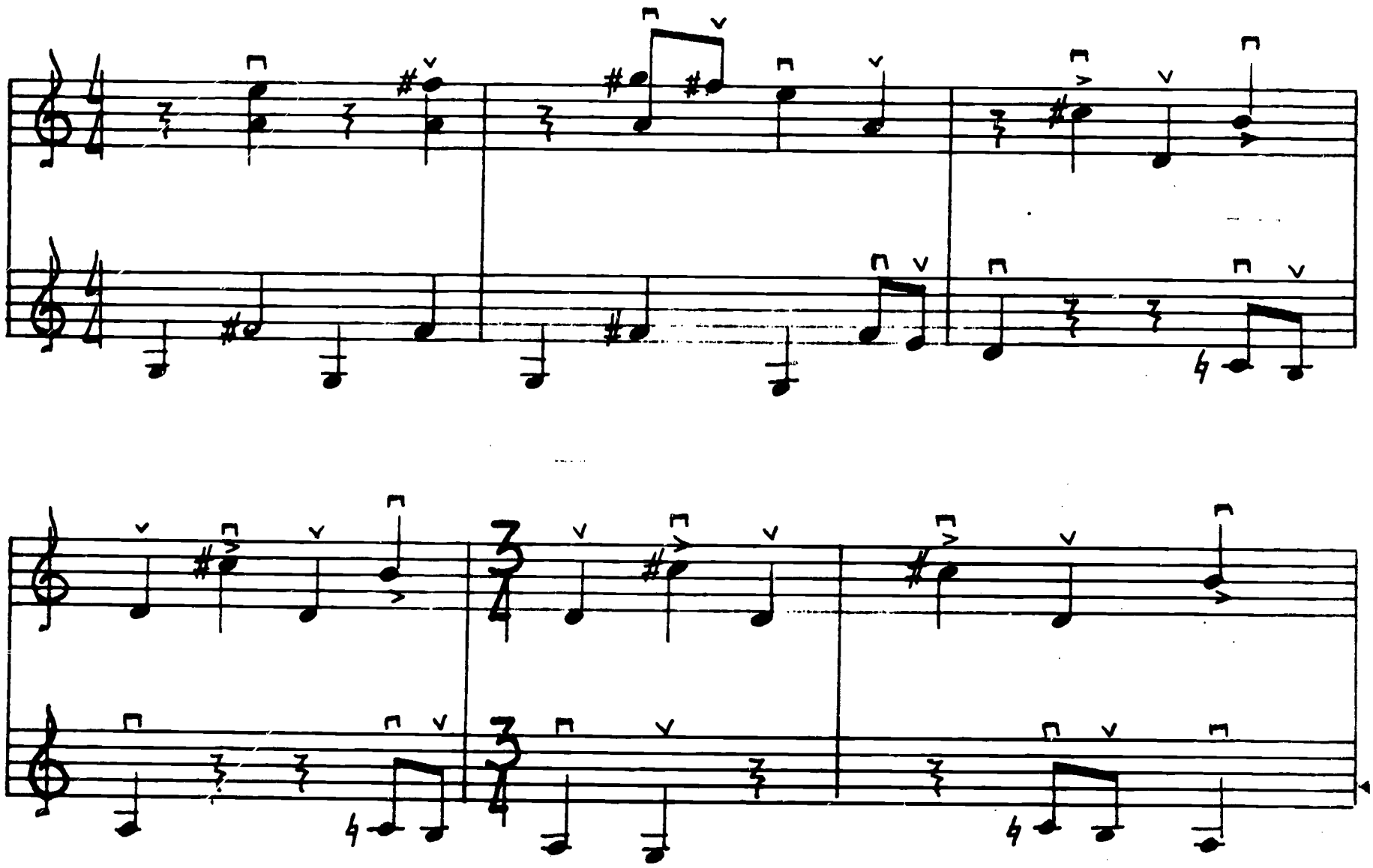


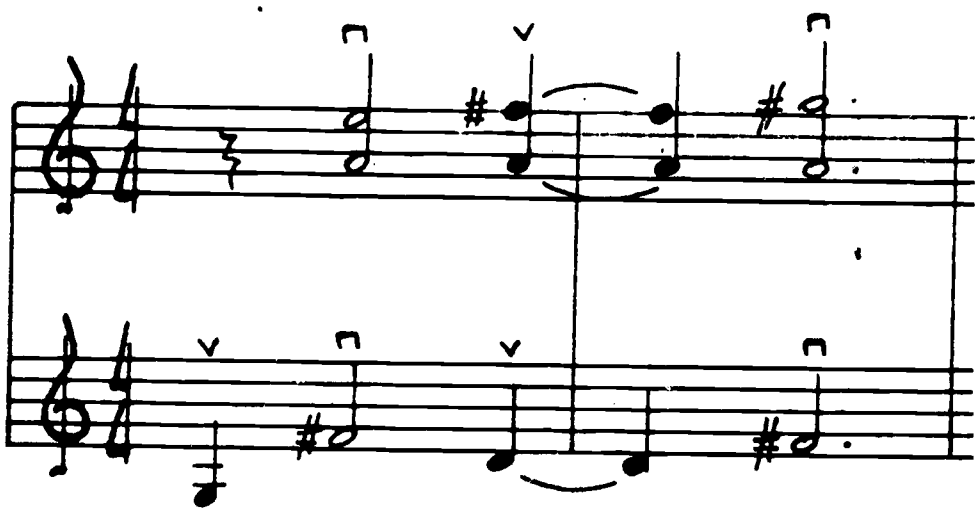
String Crossing Figures

The following can be played easily by beginners.

PETER'S MARCH

Richard Wernick

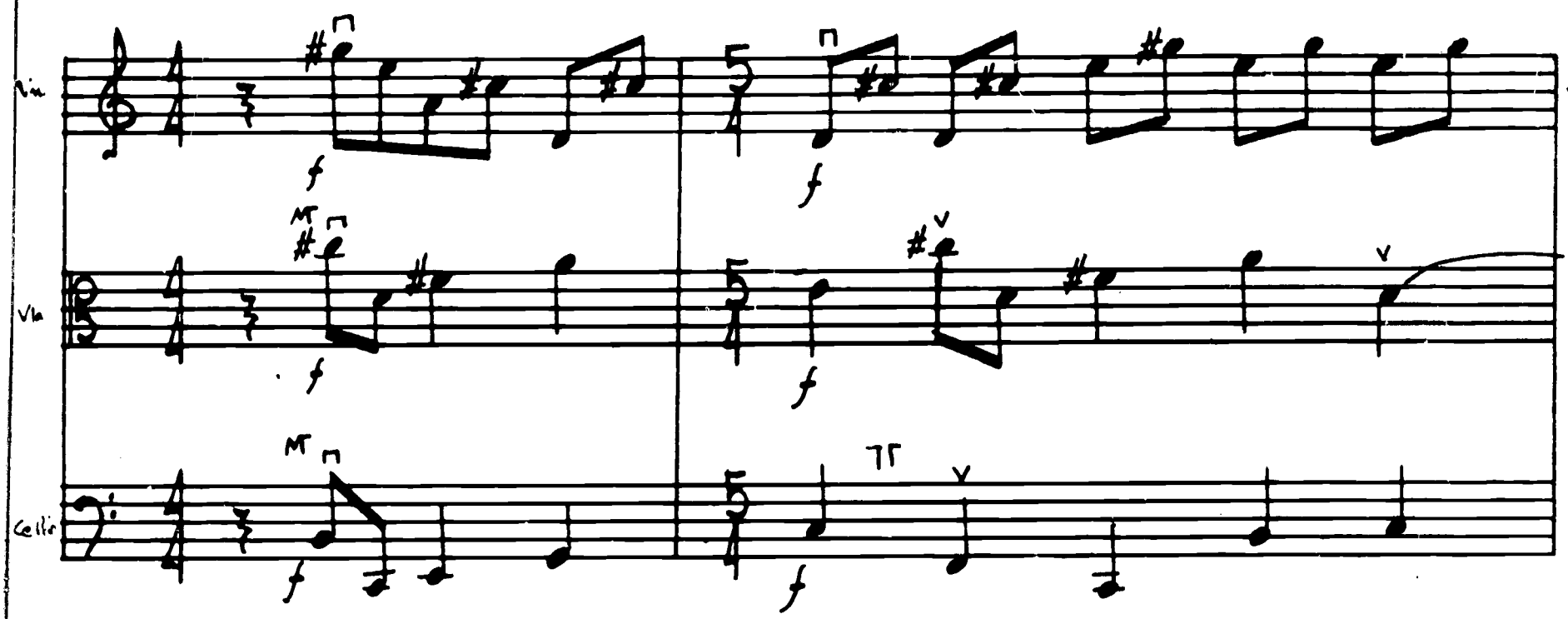


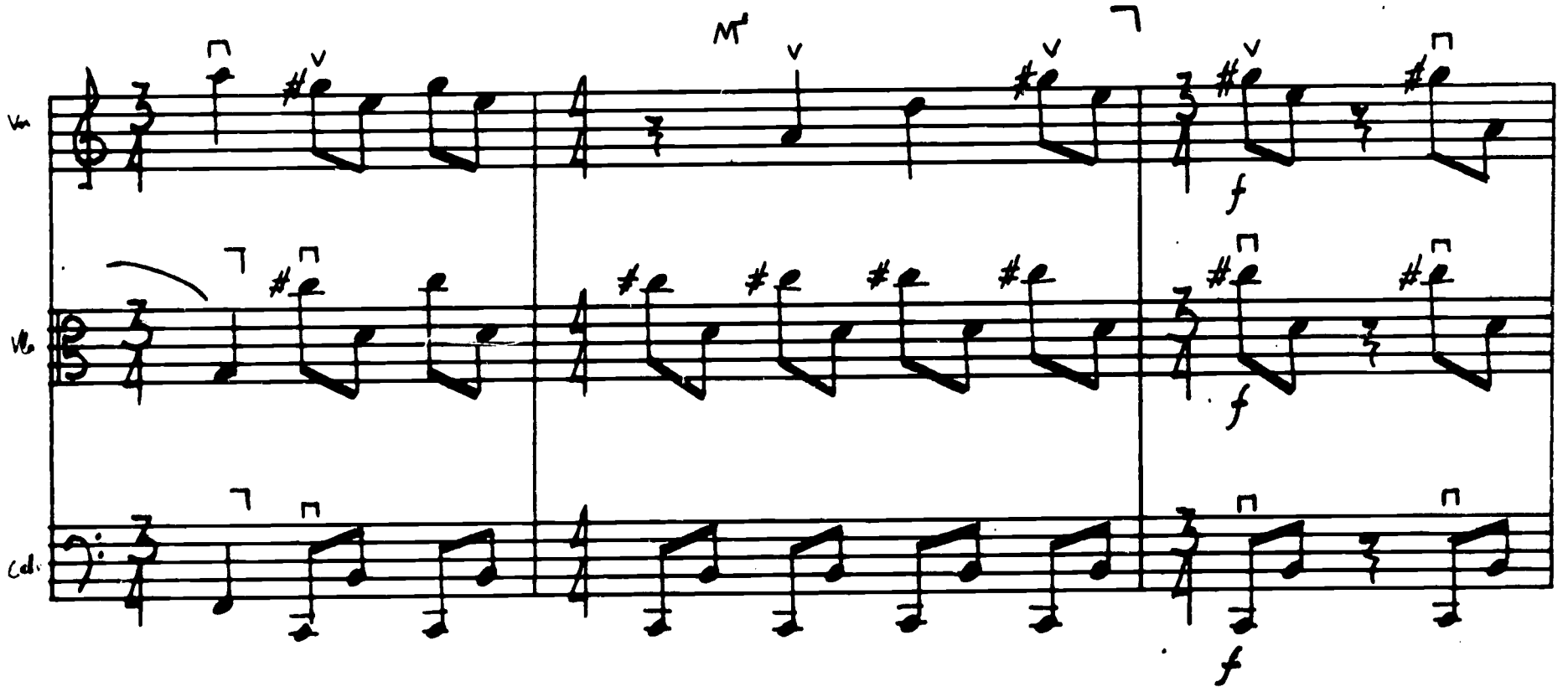


© by Richard Wernick, 1968

MARCH

© RALPH SHAPEY, 1968





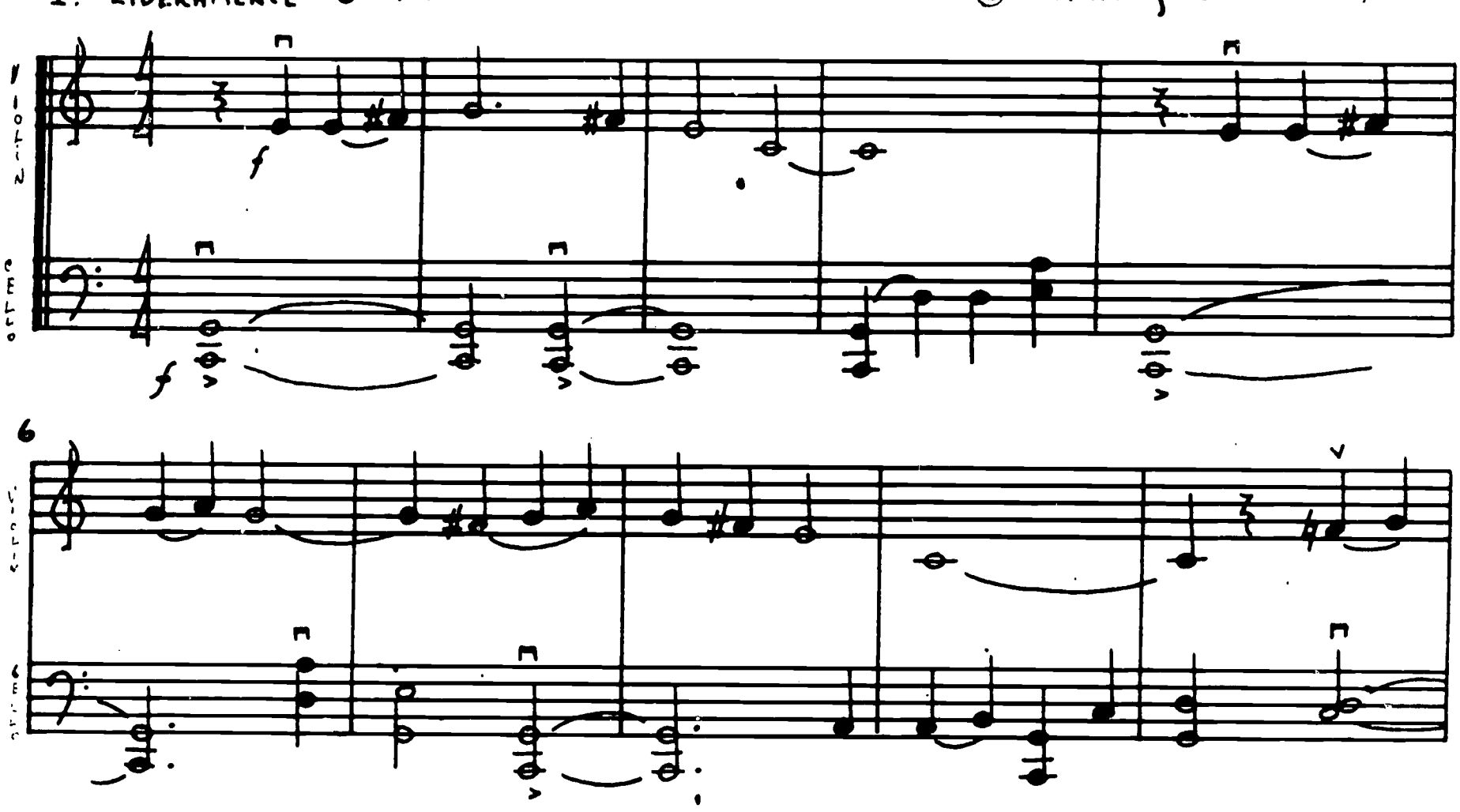
Double-Notes

Many of the composers used easy double-notes. In the two examples below, the resonance of the open strings is effective.

Four Duets
for Violin and Cello

1. Liberamente ♩ = 128

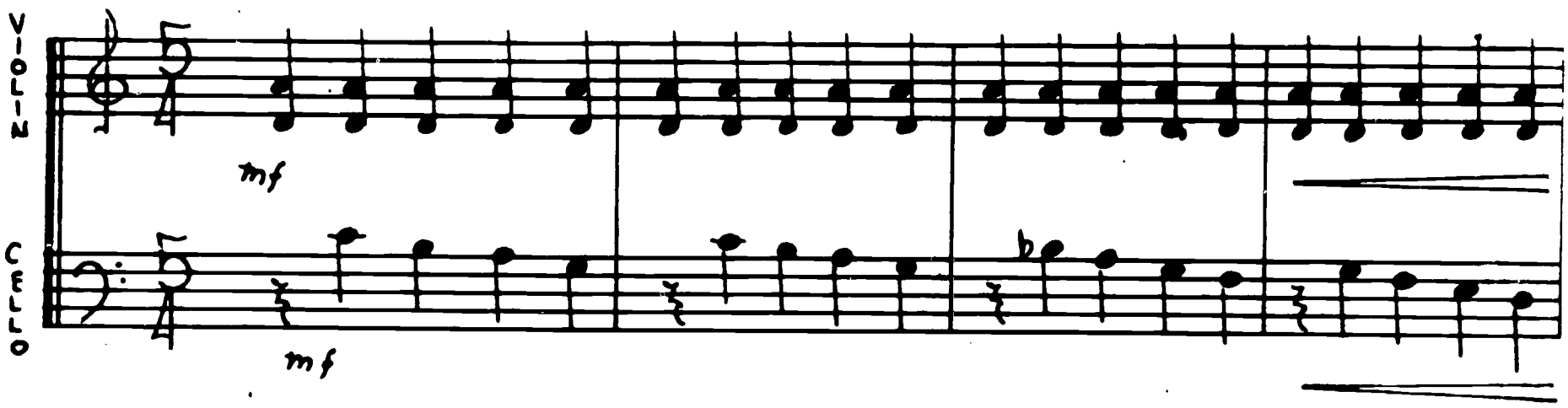
© Halsey Stevens, 1968



Duet for Violin and Cello

Poco Allegro ♩ = 144

© Alan Shulman, 1967



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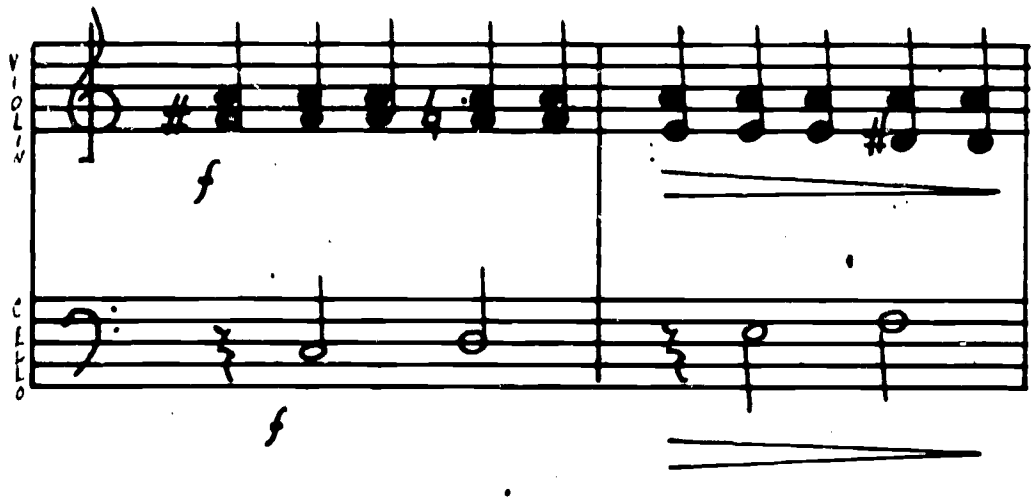
continued from p.11.



Instrumental Effects

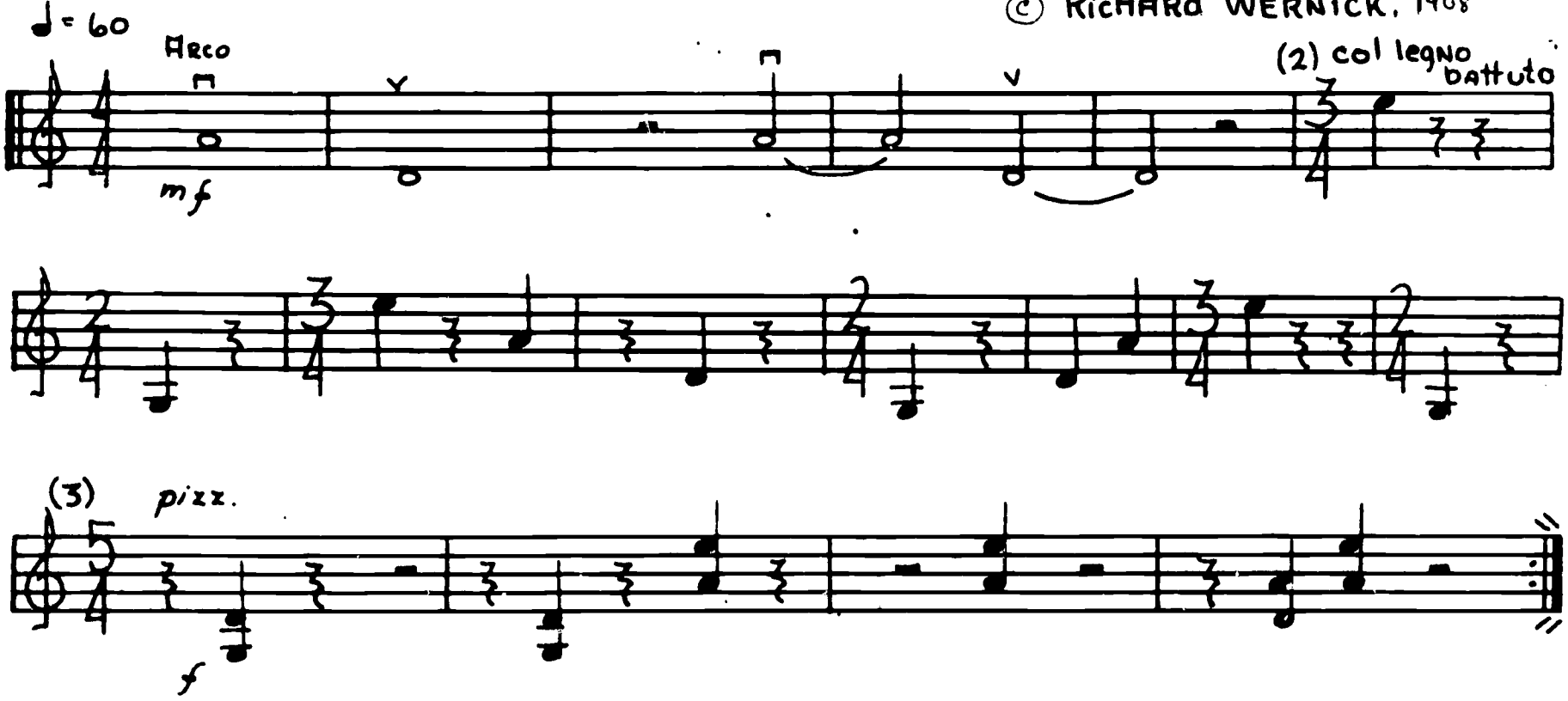
Inventive composers find many ways to add color.

The first example, by Richard Wernick, is a canon for three violins to be played solely on open strings. Entrances are marked (2) and (3).

Violin

You Can't Catch Me
A CANON FOR THREE PLAYERS

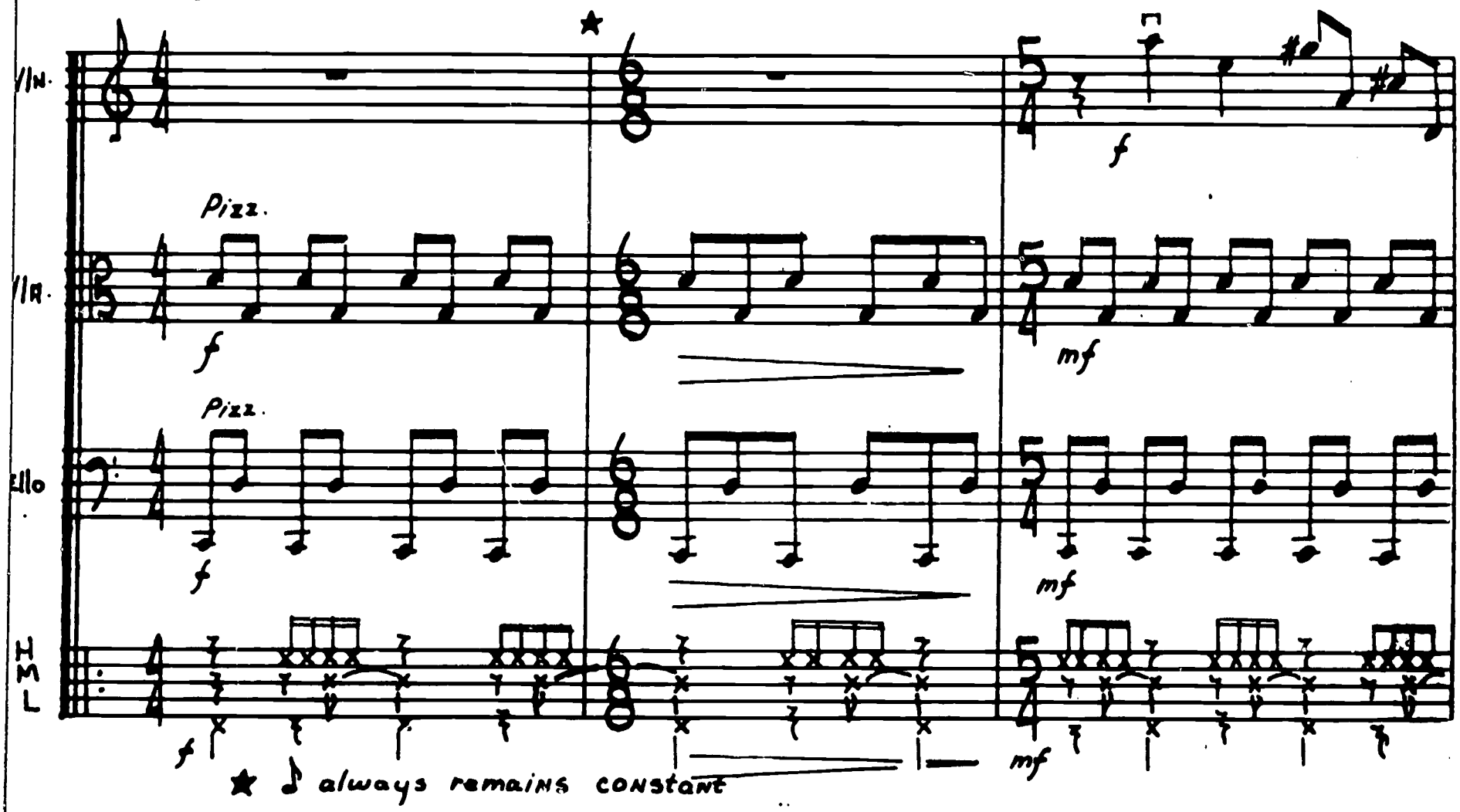
© Richard Wernick, 1968

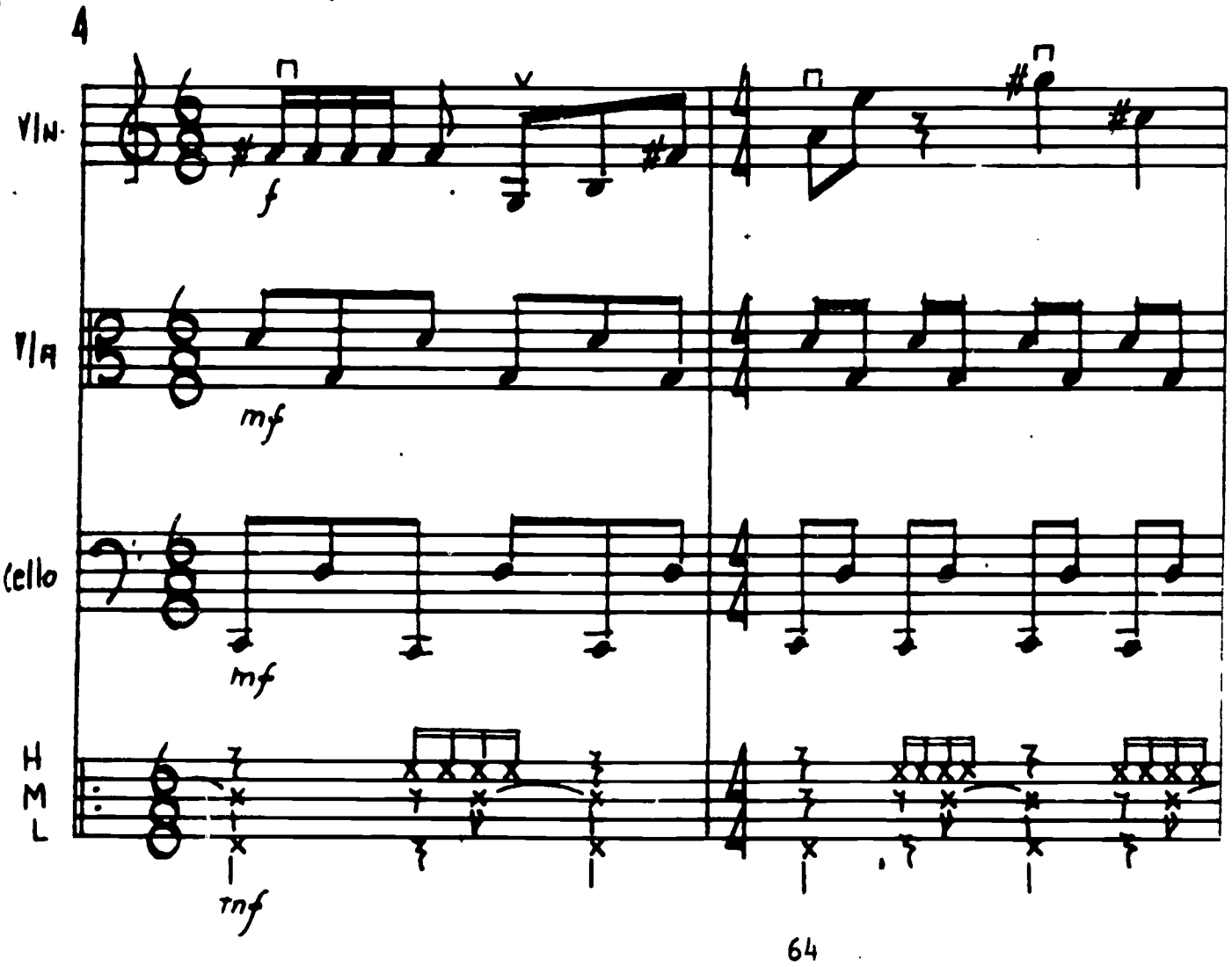


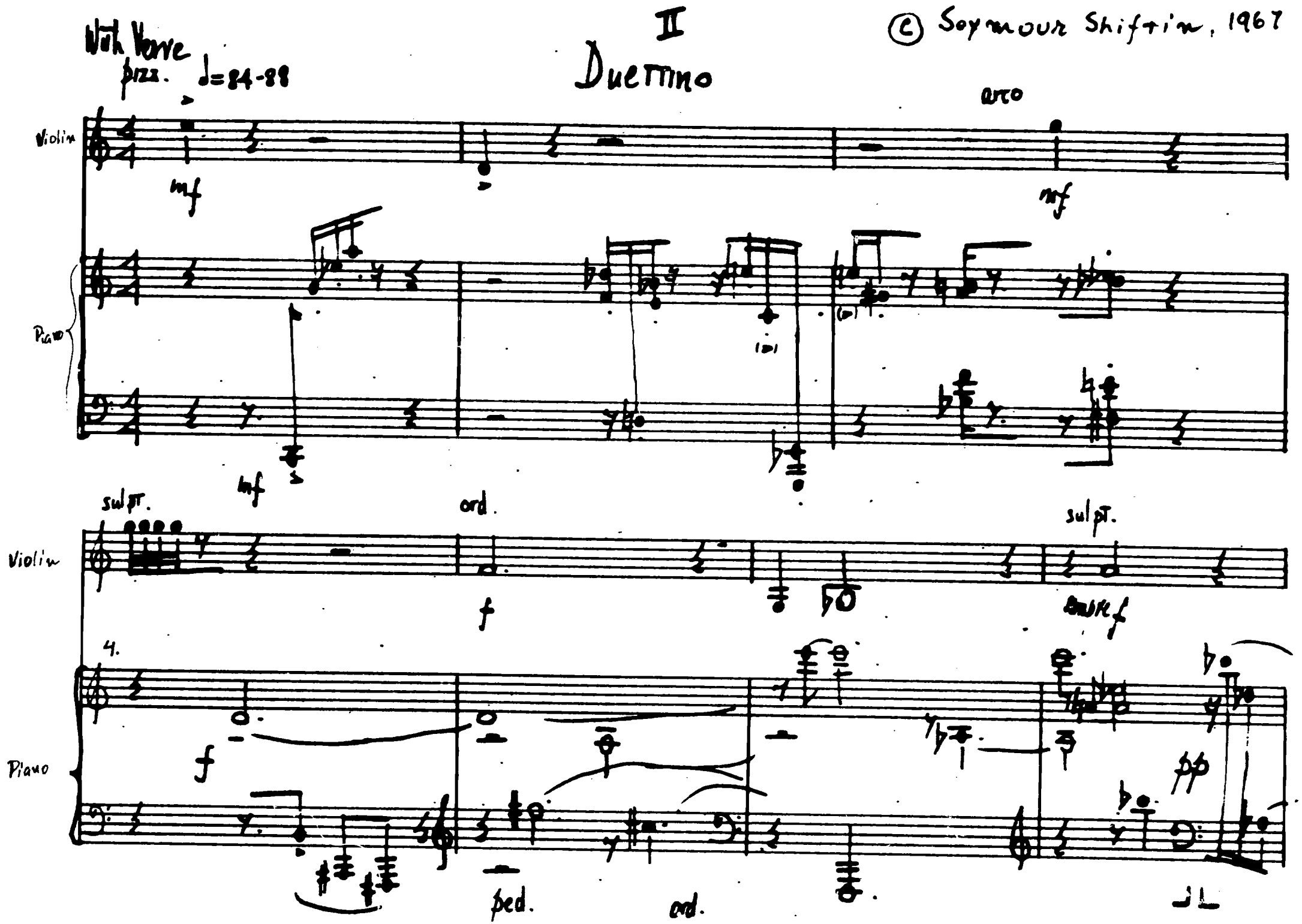
III. Dance

© Ralph Shapey, 1968

♩ = 80 (♪ = 160)



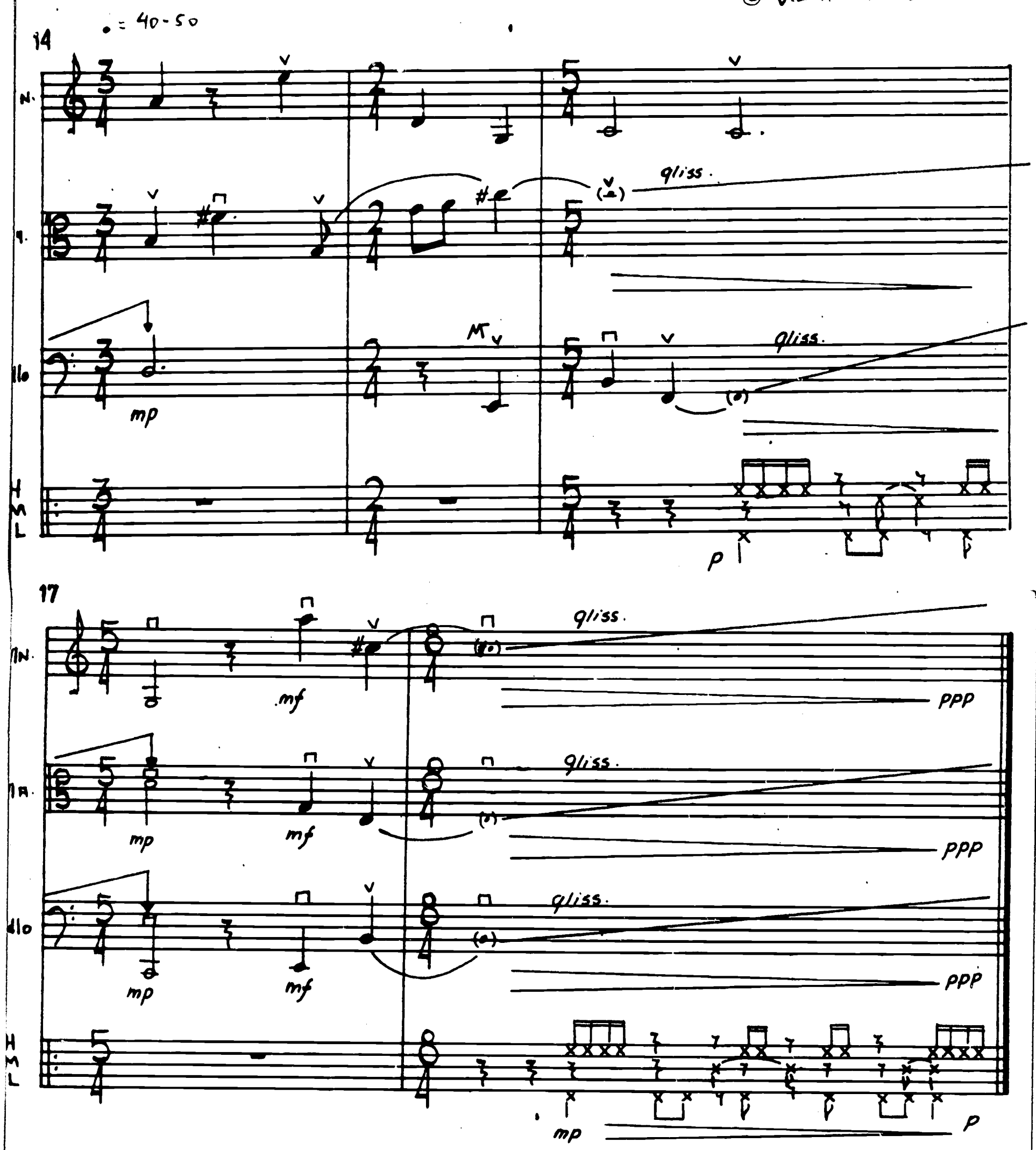




II
Duettino
© Seymour Shiftin, 1967
With Verve
pizz.
♩=84-88
arco
Violin
Piano
mf
sul pt.
ord.
f
4.
ped.
pp

SONG

© RALPH SHAPEY, 1968



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BR 7-E-015
PA-24

Appendix C

Pieces Written for the Project

by

William Mullen

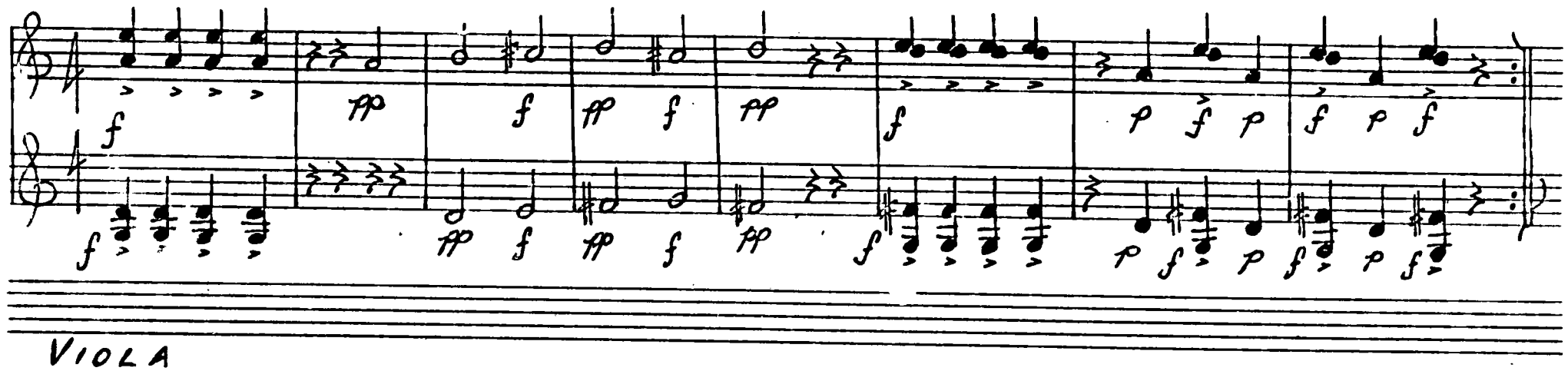
PIECE #1

Wm. Mullen

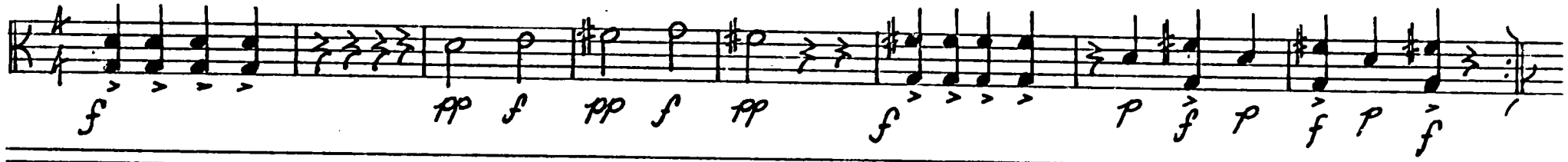
DYNAMICS

PIECE #2.

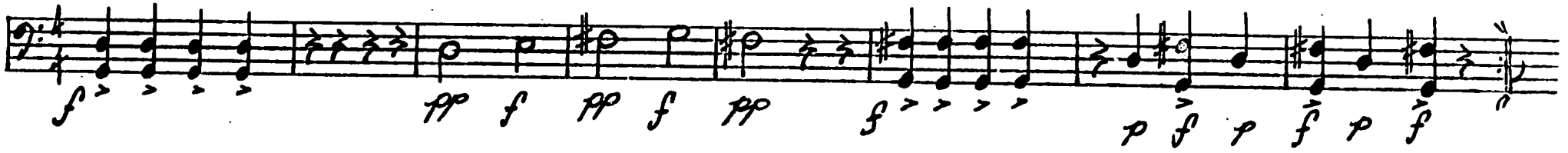
Wm. MULLEN



VIOLA



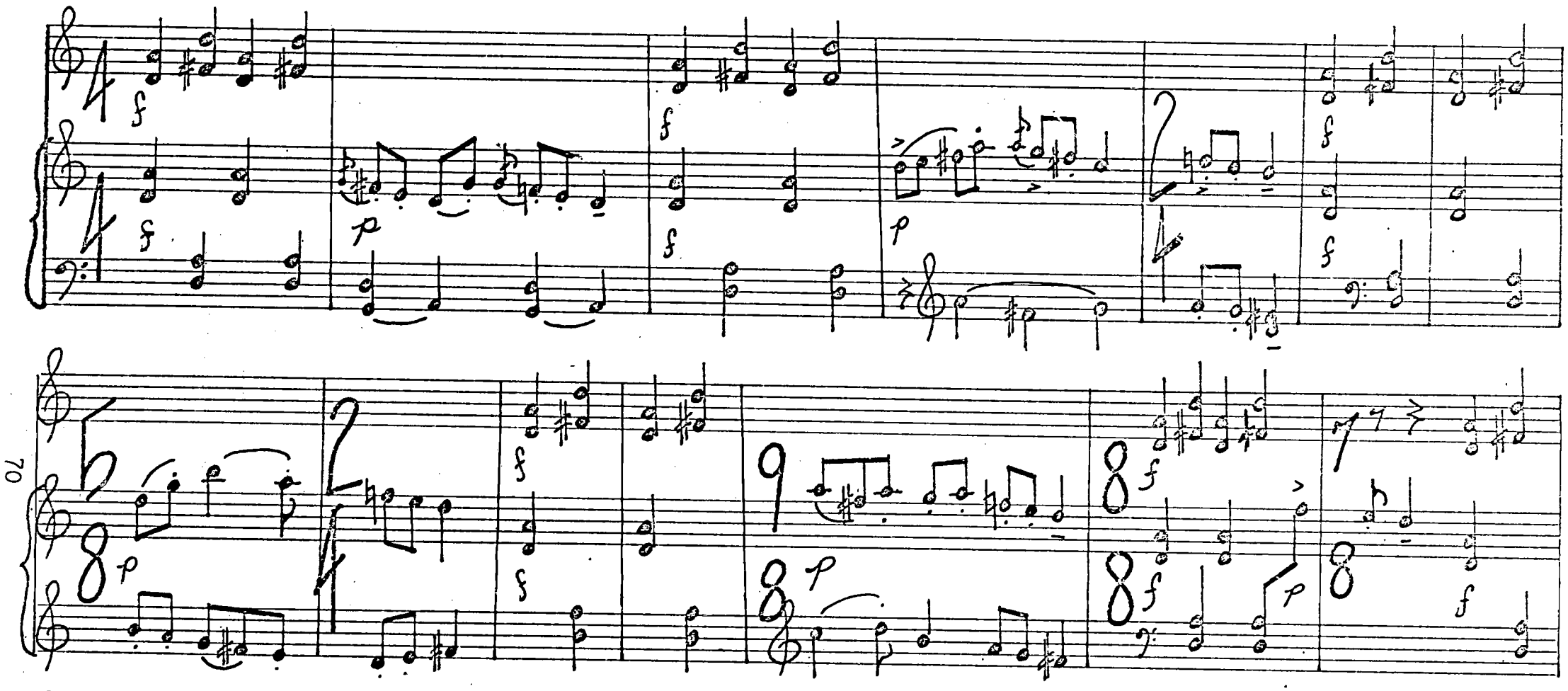
CELLO

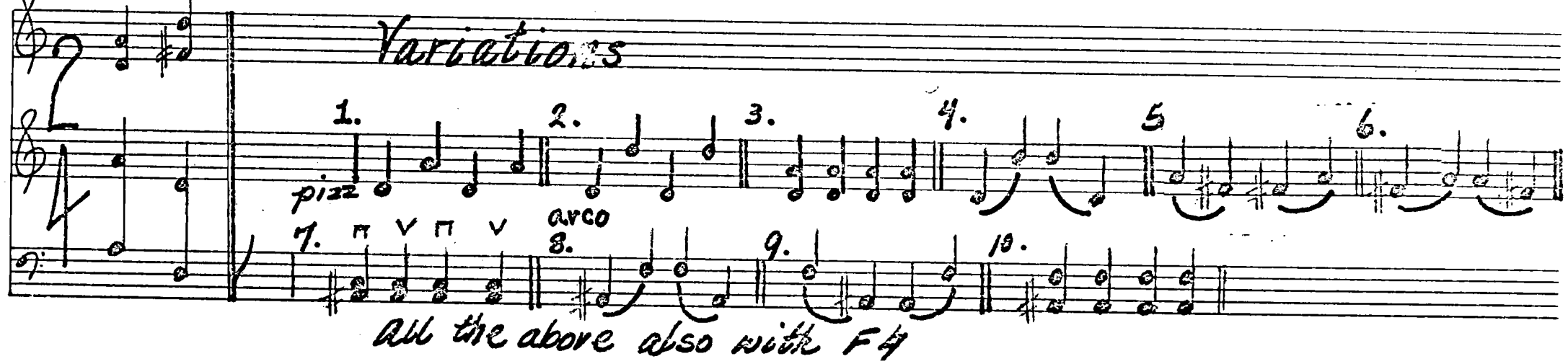


EASY DOUBLE STOPS

Piece Three

WM. MULLEN



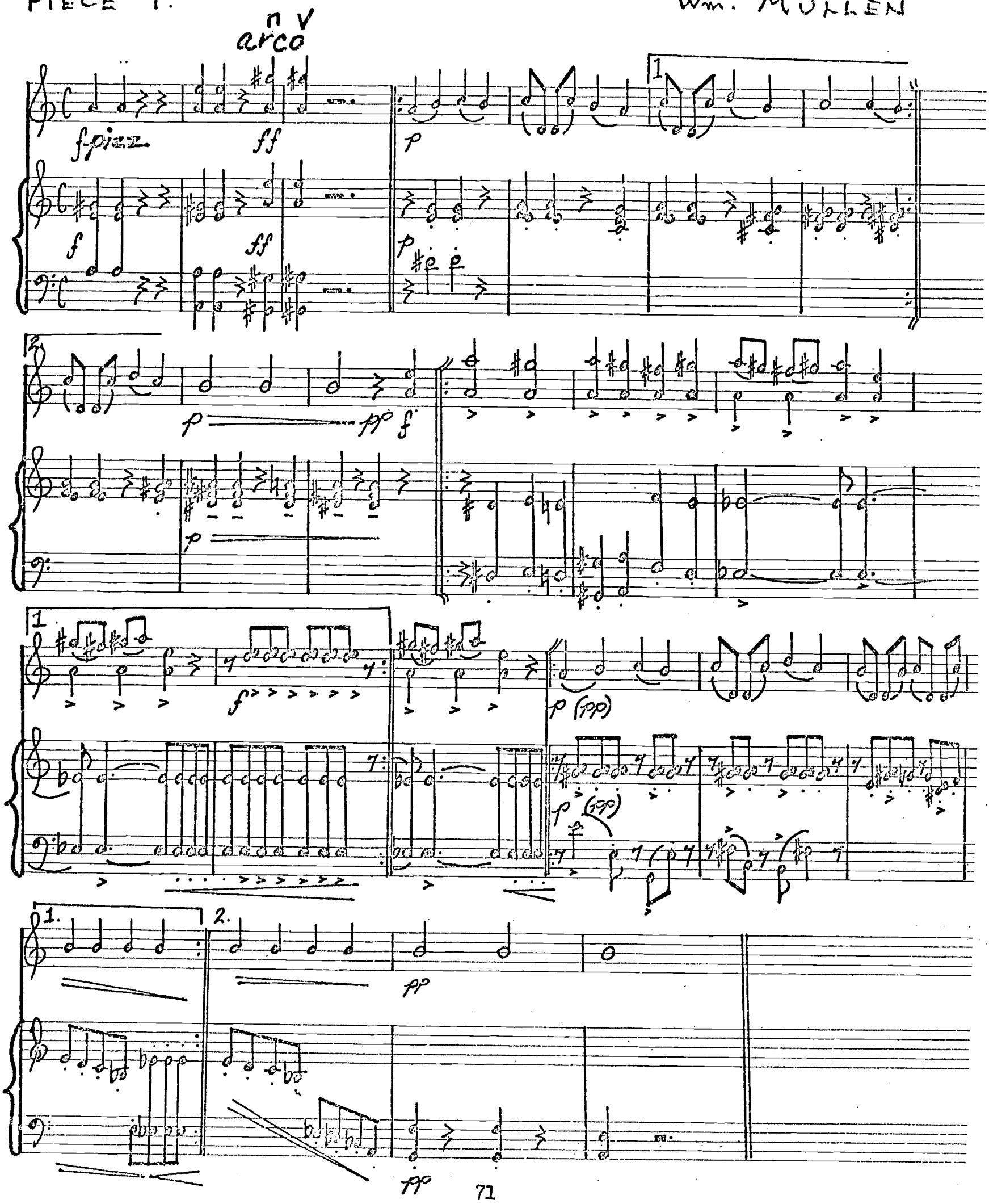


All the above also with F4

THREE FINGER PIECE

PIECE 4.

Wm. MULLEN



Piece #4
Two Violin Version

THREE FINGER PIECE

Wm. Mullen

1st Violin

Advanced Violin

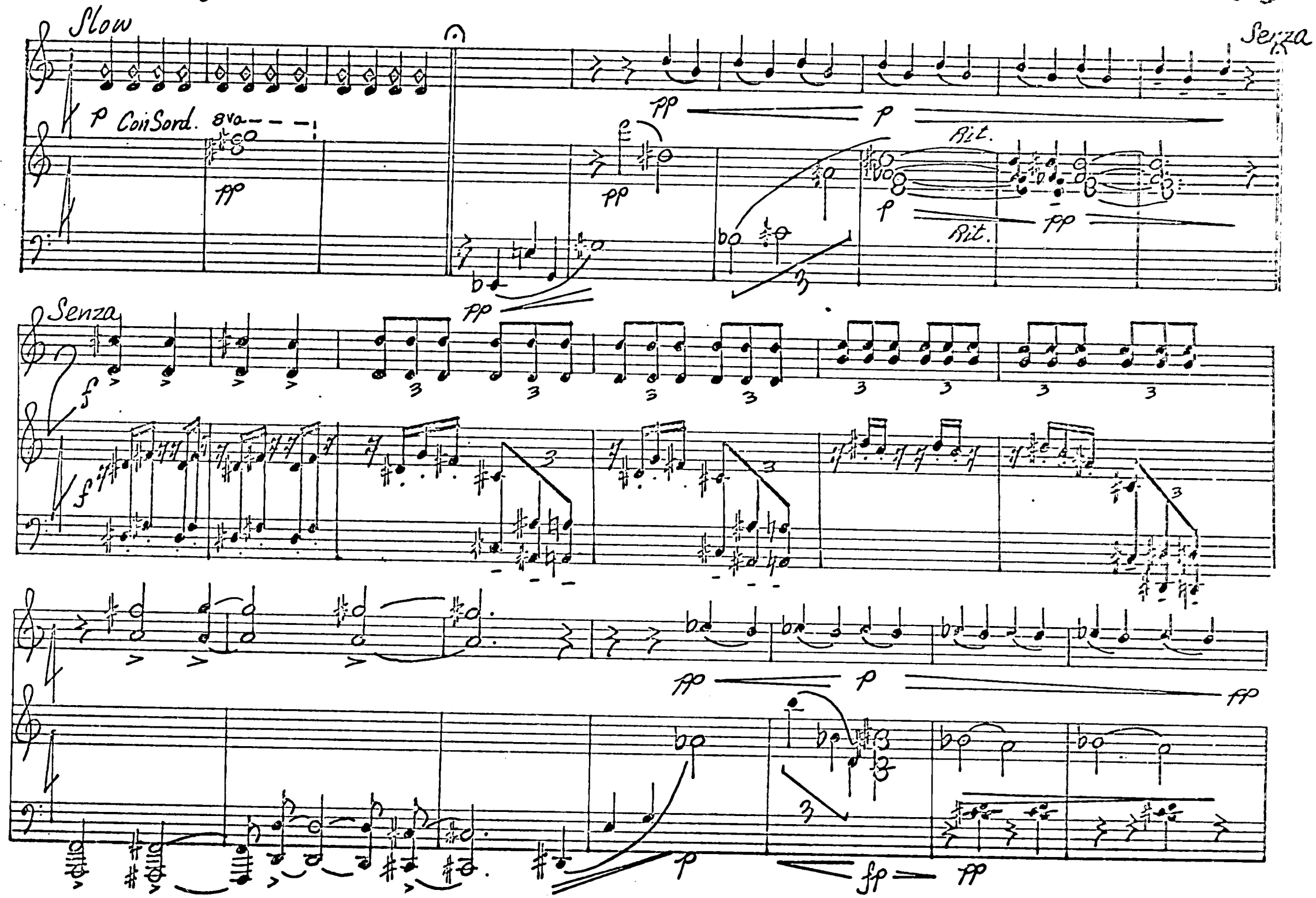
pizz

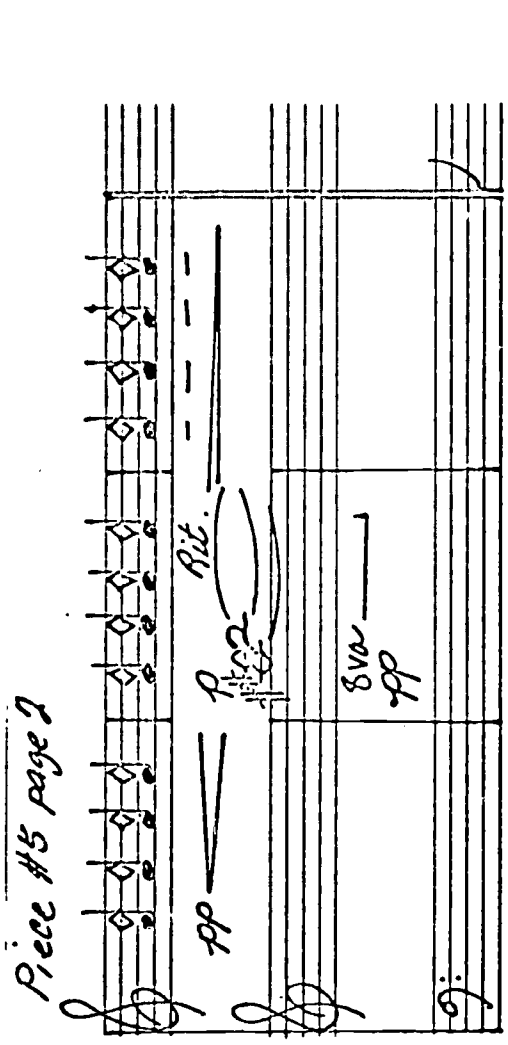
arco

University of Illinois String Research Project, Urbana, Illinois

Piece #5 page 1

Wm. Mullen




Pièce #5 page 2
pp
Rit.
8va
pp

Piece #6 – String Class.

Moderato

Wm. Meller

arco

arco

Piece #7

Wm. Mullen

Student

Teacher
Vln. → or.
Piano

1.

2.

8.

ED025850

BR 7-E-015

Appendix D

Instructions Given to the Teachers Who Agreed to Test the Pieces Written by William Mullen

Contemporary Music for Students

University of Illinois String Research Project

The ultimate purpose of this project is the development of a plan for the composition and use of contemporary music for string students. We hope to assist the composer by providing a detailed description of the technical capabilities of students in the early stages of instruction. We are equally concerned with the problems of teaching the contemporary idiom. We want to know if an unfamiliar musical style presents serious difficulties. Can students apply instrumental skills to either contemporary or traditional compositions with equal facility?

In order to explore this question, we have asked you to try a few new pieces. Follow your customary procedures in teaching these pieces in either private or class lessons to students at the proper stage of advancement. Please record the response to each piece tested. We need to know:

1. Did the student have any unusual difficulty in learning the piece? If so, what was the problem? Rhythm? Intonation? Memory?

2. Did the student like the piece? At once? After becoming familiar with it?

3. Did the student indicate any reason for either a positive or a negative reaction?

4. What other pieces did the student learn at about the same time? Were they easier to teach? If so, why?

Any additional comments are most welcome.

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FA 24

Appendix F

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APPENDIX E

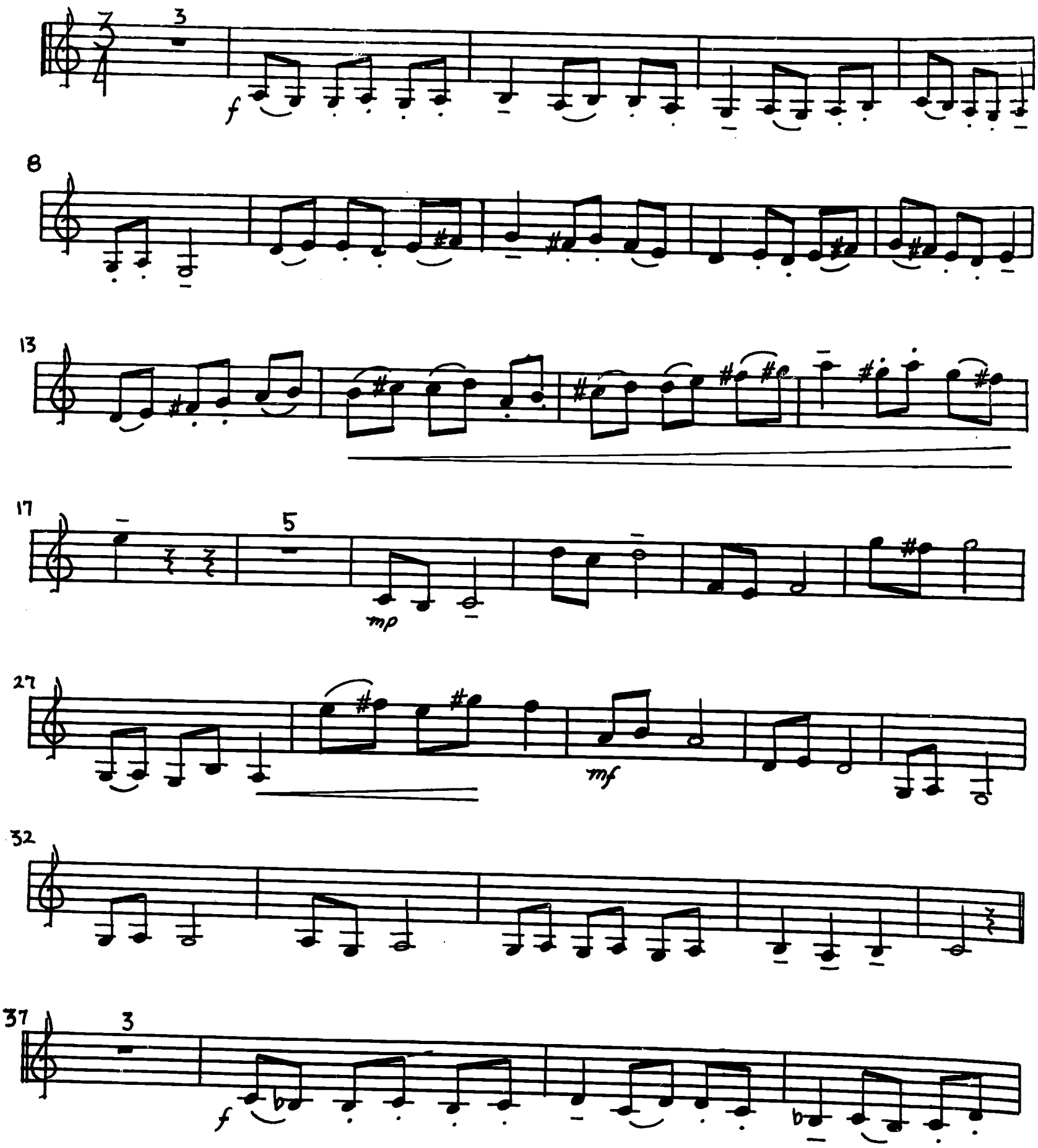
COMMISSIONED PIECES

Violin

Fiddle - Fling

Cheerfully (♩ = 144)

Herbert Bielawa



© by Herbert Bielawa 1967

41

44

48

2

54

(SINGINGLY)

Legato

mp

59

f

64

69

74

ff

Fiddle-Fling-2

THREE PIECES

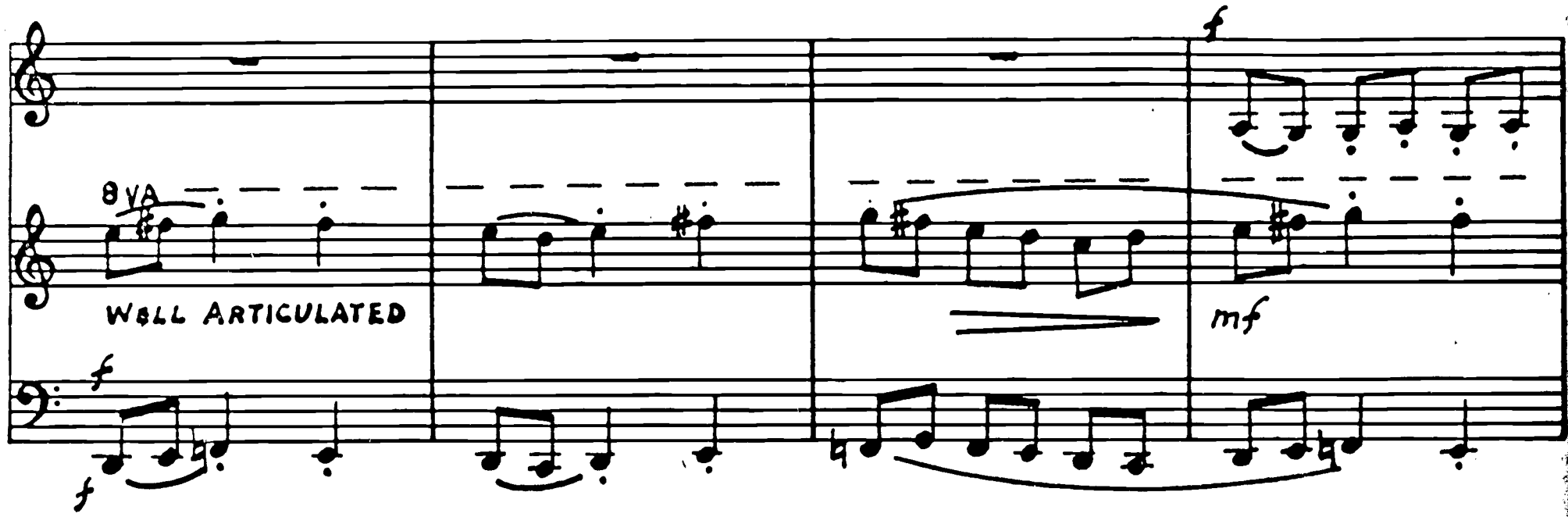
for

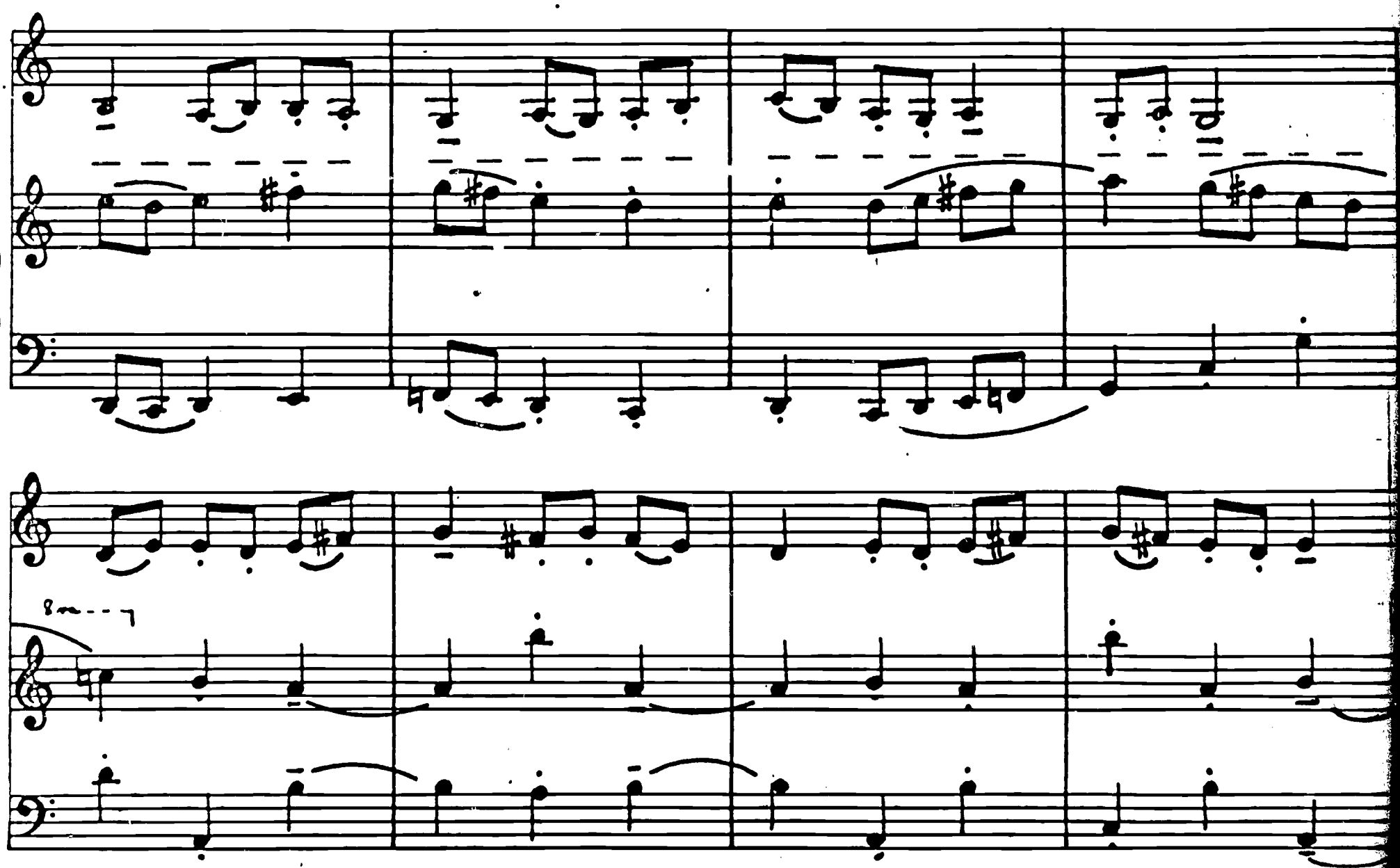
VIOLIN and PIANO

"FIDDLE-FLING"

CHEERFULLY (♩ = 144)

HERBERT BIELAWA





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1967

mp

PED PED PED PED

8va

mp

8va

PED PED PED PED PED PED

mf

8va

mf

PED PED PED

f

(b) (b)

1527½ Vine St Hollywood, Calif

I

PED

PED

(SINGINGLY)

LEGATO

mp

PED

PED

PED

4.

ERIC
5271½ Vine St Hollywood, Calif

f

8va

f

Ped

Ped

8va

Ped Ped Ped Ped Ped Ped

Ped

ff 8va

ff

© 1928 • 1527½ Vine St Hollywood, Calif.

25

f

f

p

29

f

p

f

33

37

Bielawa 8

FOUR LEGENDS

I.

Herbert Bielawa

Smoothly (♩ = 100 - 112)

VIOLIN

CELLO

mf

mf

5

9

p

p

13

16

f

f

©by Herbert Bielawa 1967

19

23

27

II.

Boldly (♩= 80-92)

VIOLIN

CELLO

6

mf

10

mf

14

ff

19

sub. p

sub. p

24

f

29

f

34

ff

ff

39

III.

Warmly (♩ = 104 - 112)

VIOLIN

CELLO

CON sord.

mp

CON sord.

mp

7

pp

pp

12

mf

mf

18

cresc.

cresc.

f

24

f

dim.

poco a poco dim.

mp

30

mp

36

42

f

f

48

p

p

IV.

Sprightly (d. = 80 - 88)

VIOLIN

CELLO

senza sord.

f

mp

senza sord.

f

4

mp f m f

8

p p

12

16

ff

20

ff

25

f

f

p

29

f

p

f

33

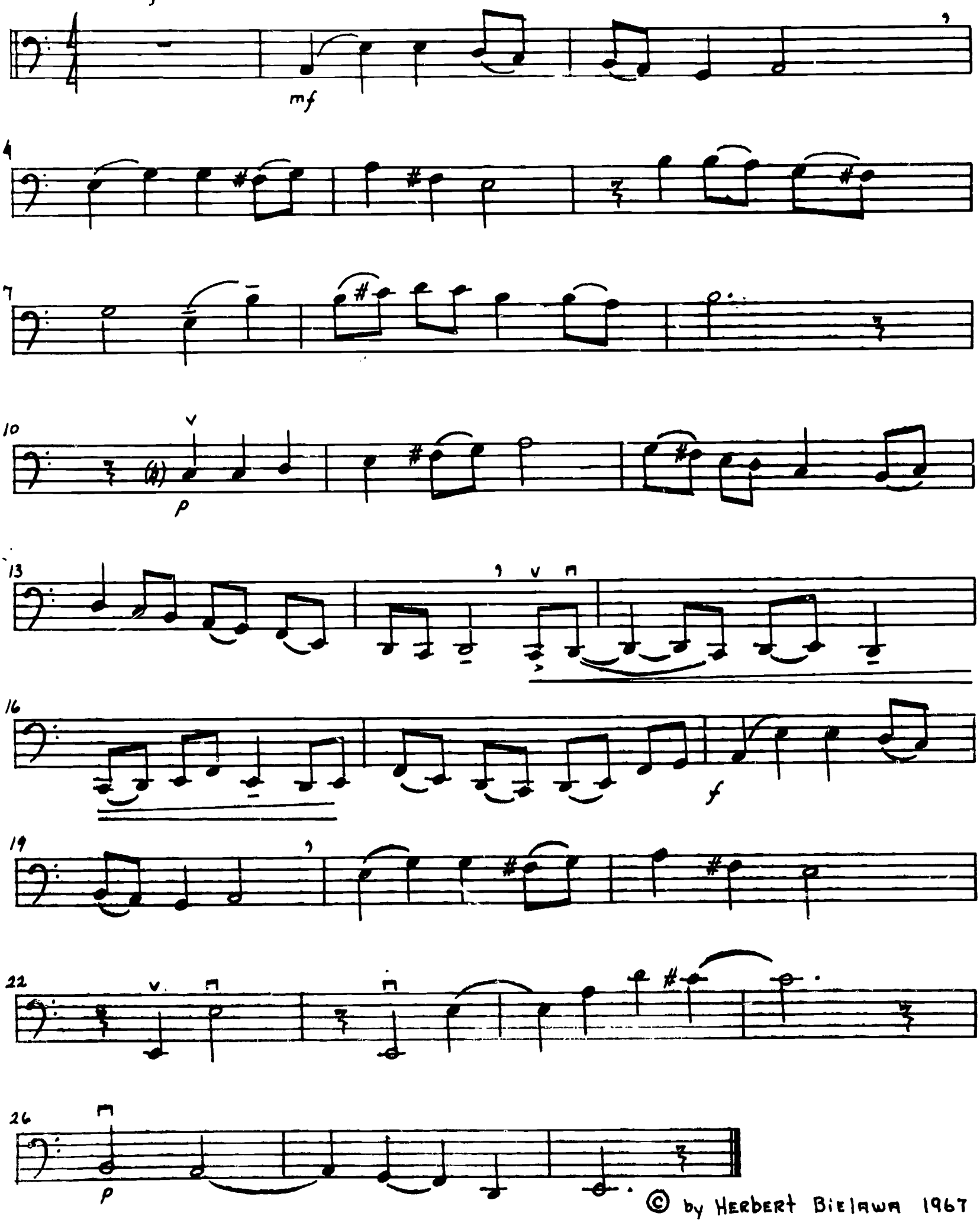
37

Bielawa 8

Four Legends

Herbert Bielawa

Smoothly (♩ = 100 - 112)

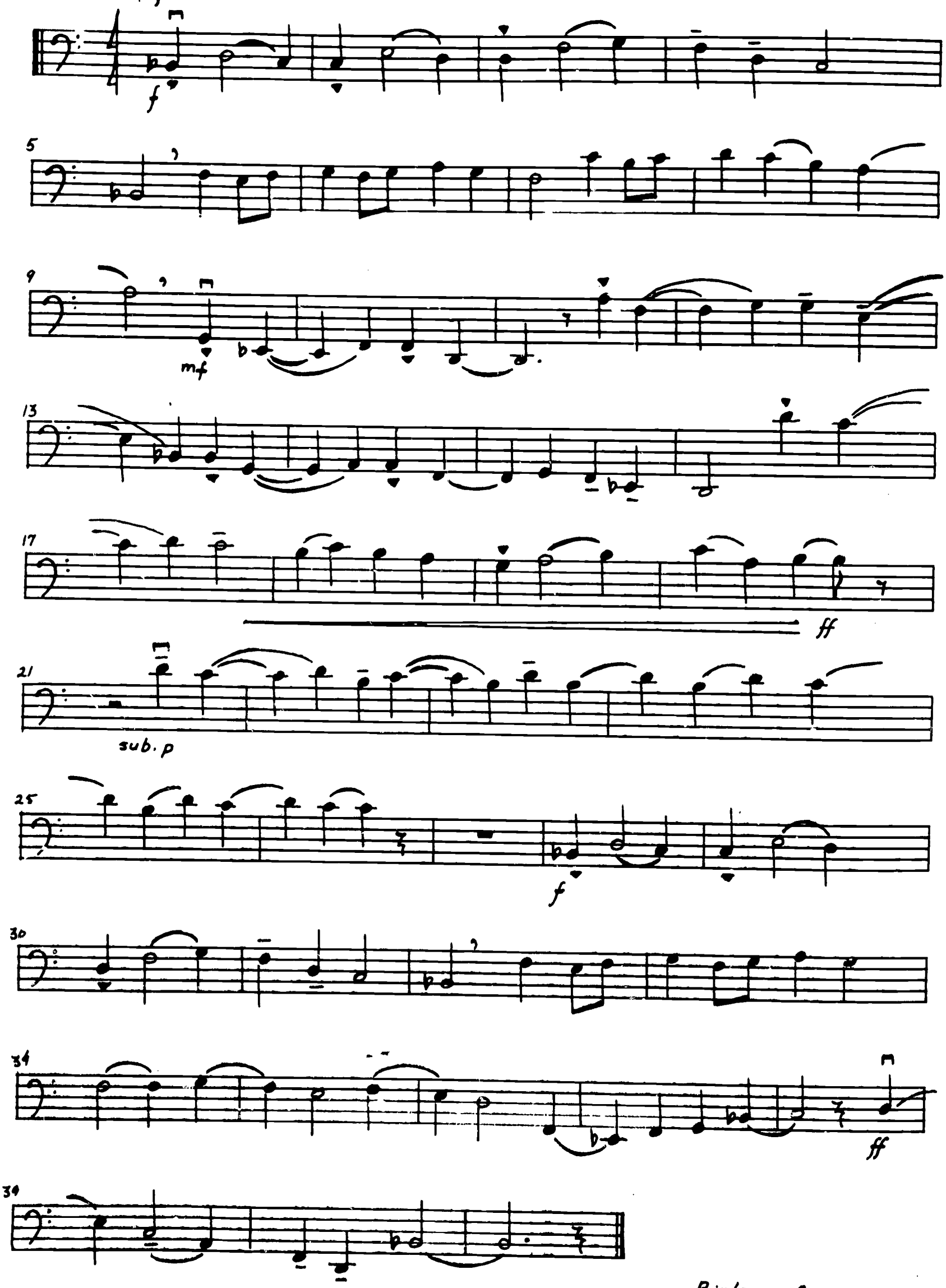


© by Herbert Bielawa 1967

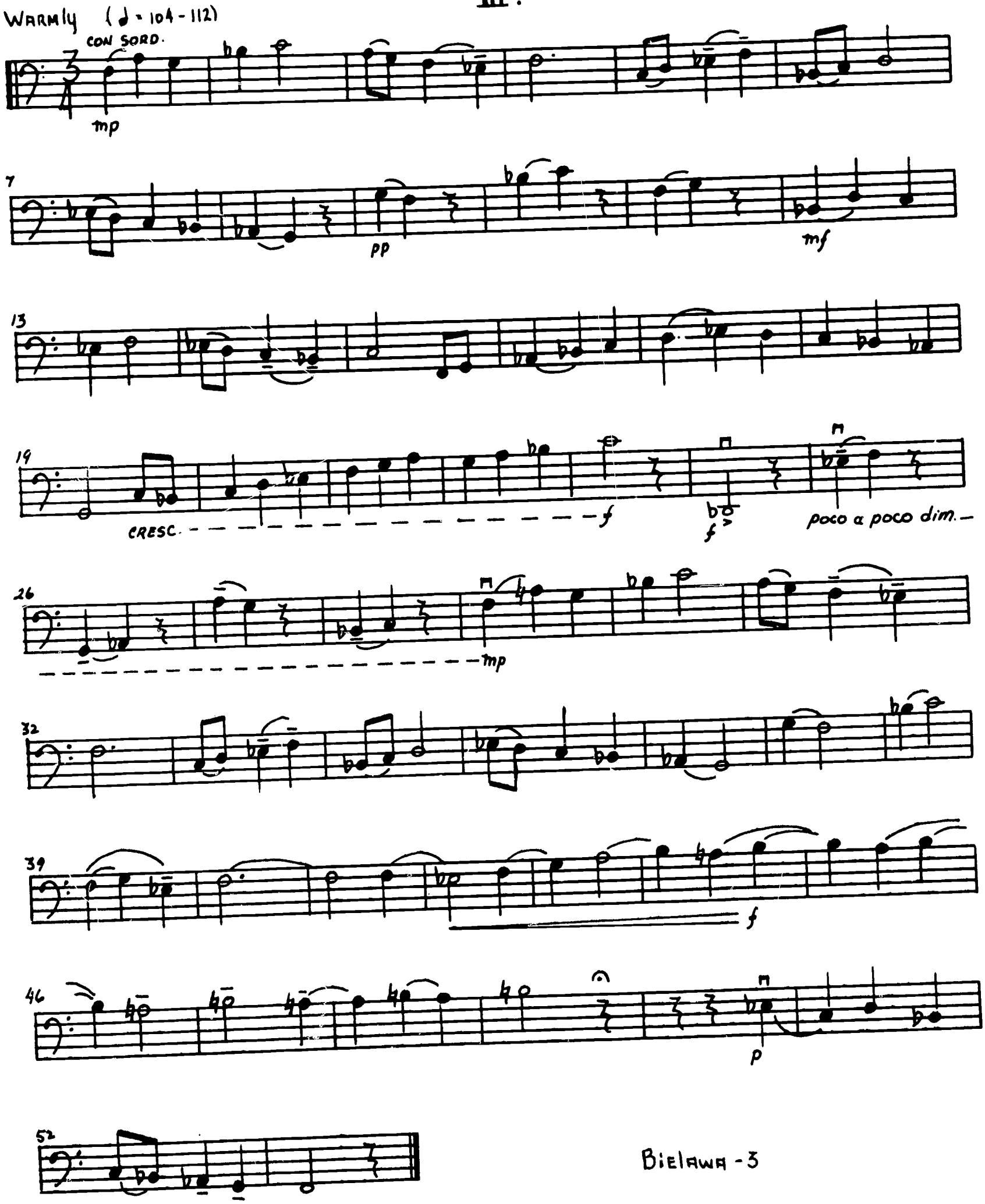
Cello

II.

Boldly (♩= 80-92)



III.


WARMly (♩ = 104 - 112)
CON SORD.
mp
7
pp
mf
13
19
CRESC.
f
f
m
poco a poco dim.
26
mp
32
39
f
46
m
p
52

IV

Sprightly (♩. = 80 - 88)

SENZA SORD.

f mp

6 f p

11

16 CRESC. ff

21

27 f p

31 f

35

IV.

Sprightly (♩. = 80-88)

SENZA SORD.

f mp

6

f

10

p

14

CRESC.

18

ff

23

f

28

p f

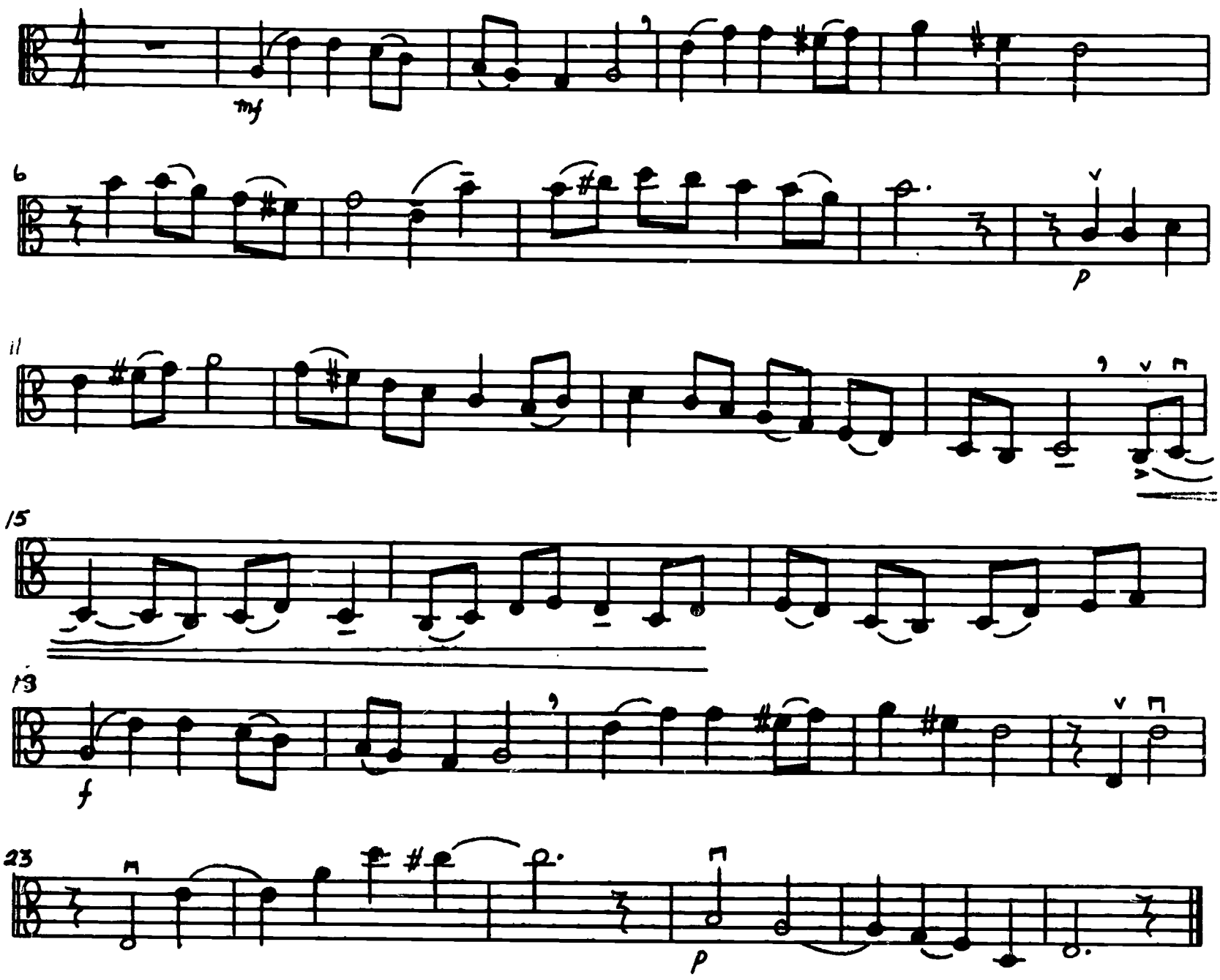
33

37

Four Legends

Smoothly (♩ = 100 - 112)

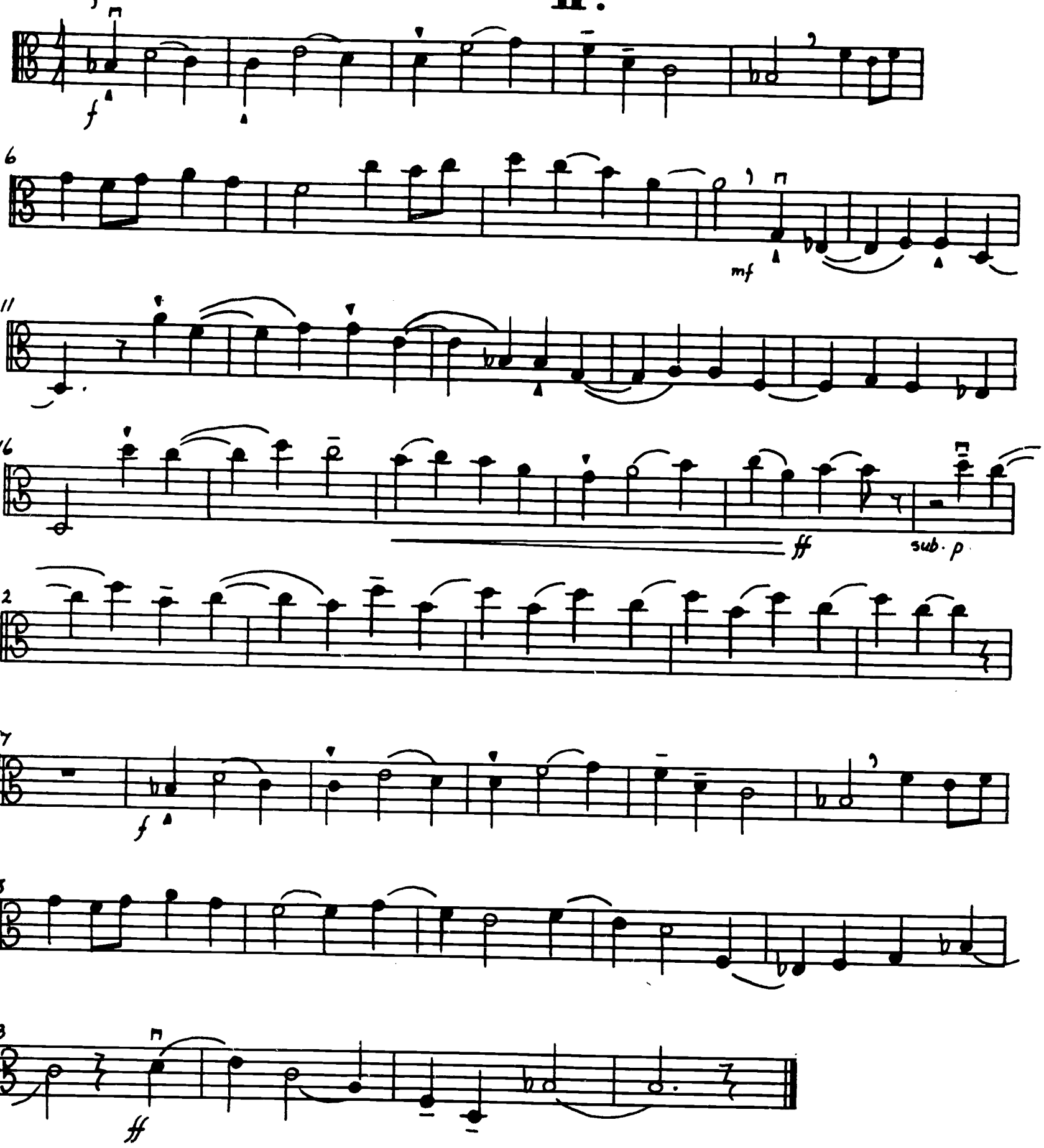
Herbert Bielawa



© by Herbert Bielawa 1967

Boldly (♩ = 80-92)

II.



III.

Warmly (♩. = 104 - 112)

mp CON SORD.

7

pp mf

13

19

CRESC. f f poco a poco dim.

26

mp

33

39

f

46

p

IV.

Sprightly (♩. = 80-88)

SENZA SORD.

f mp

6

f

10

p

14

CRESC.

18

ff

23

f

28

p f

33

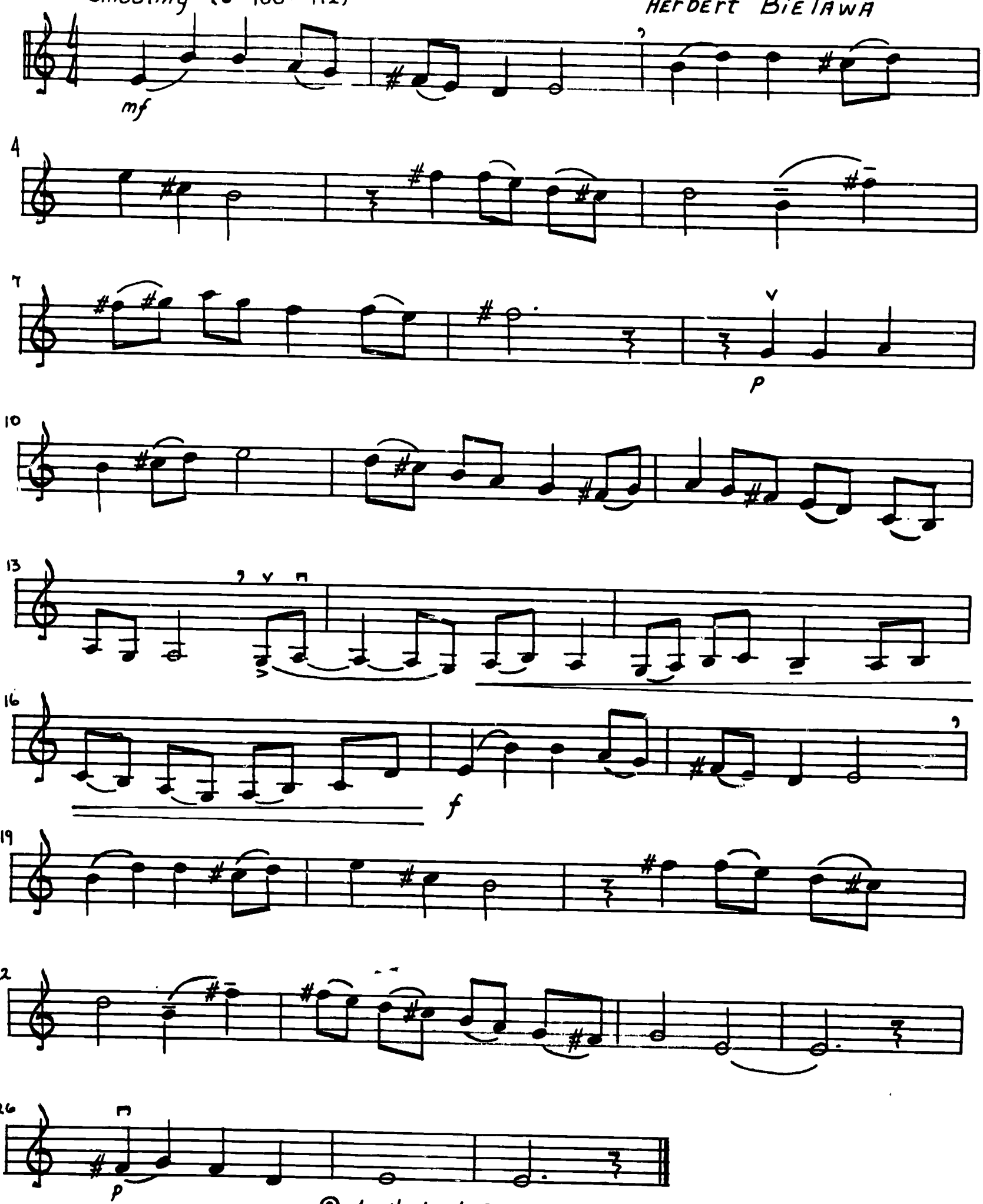
37

Violin

FOUR LEGENDS

I.

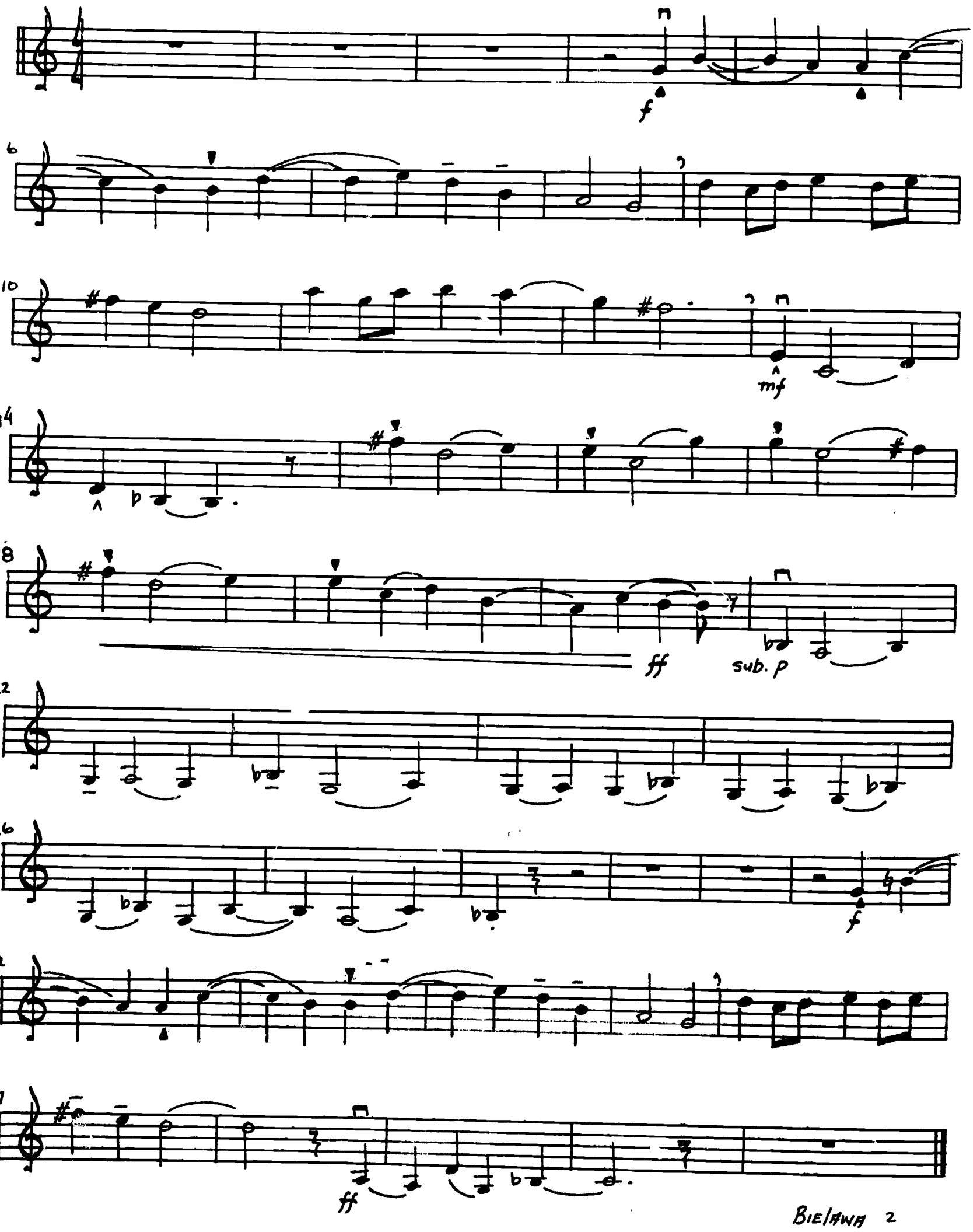
Herbert Bielawa



© by Herbert Bielawa 1967

II.

Boldly (♩ = 80-92)



III.

Warmly (♩ = 104 - 112)

con sord.

mp

6

10

pp

14

mf

18

22

cresc.

f

26

dim.

30

mp

34

38

42

f

46

50

p

IV

Sprightly (♩. = 80-88)

SENZA SORD.

f

mp

4

f

7

p

10

13

16

19

ff

23

26

f

p

29

f

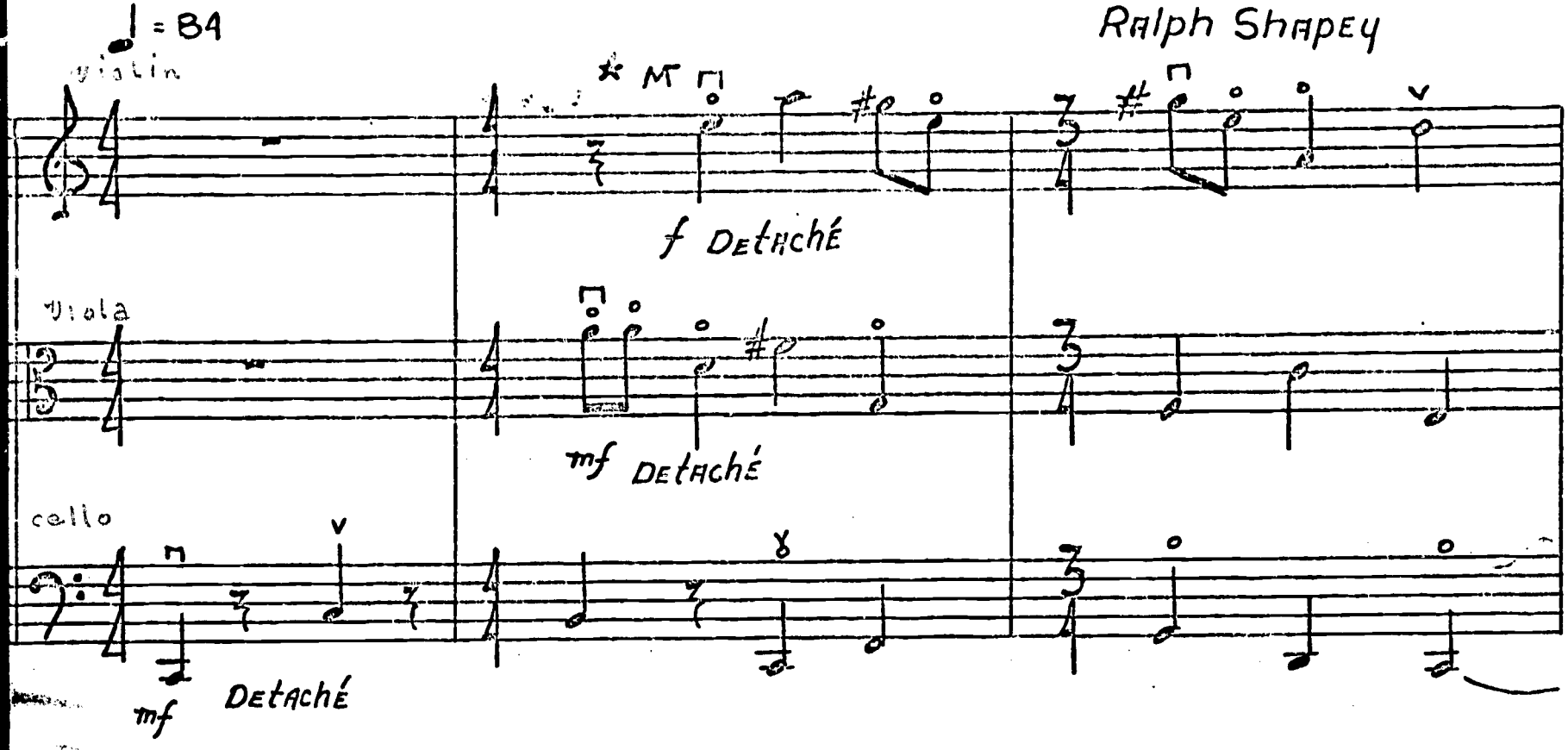
32

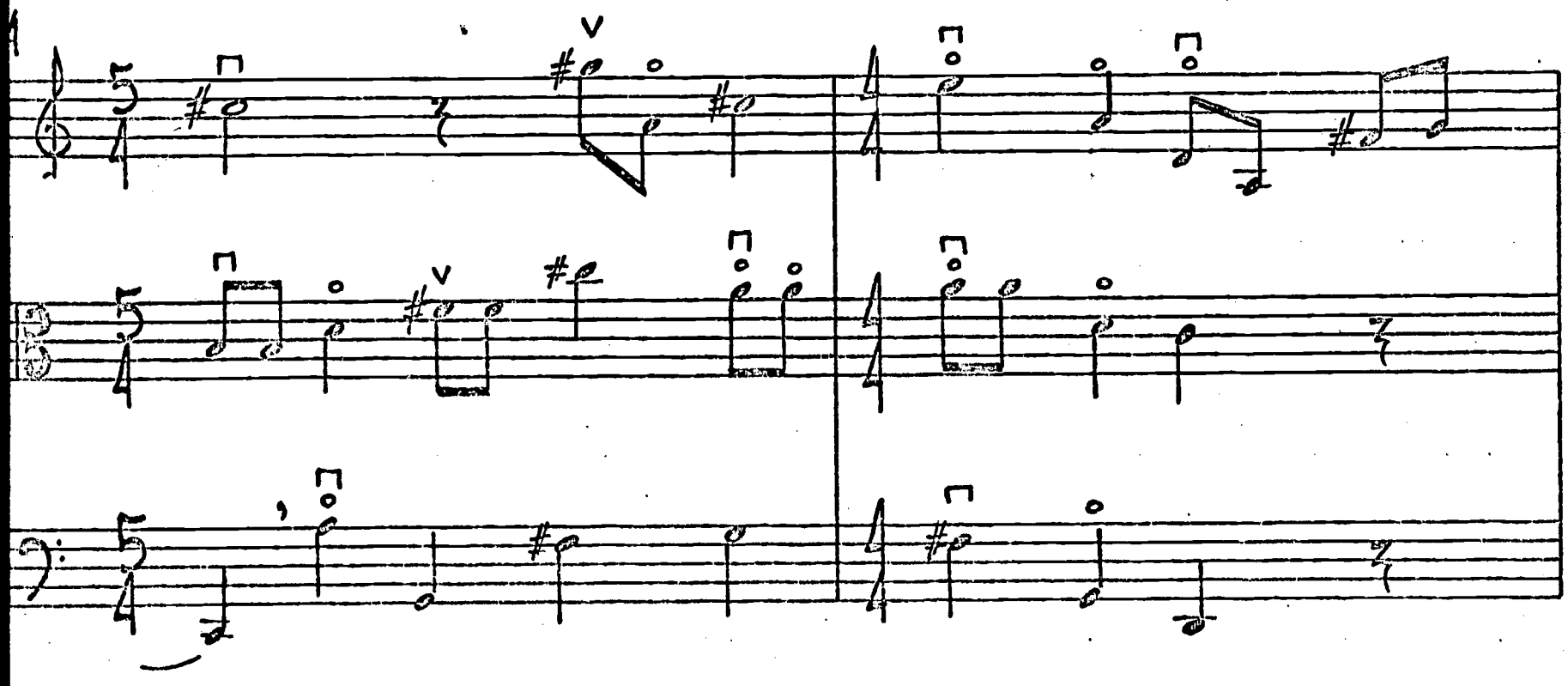
35

37

Three Concert Pieces for Young Players

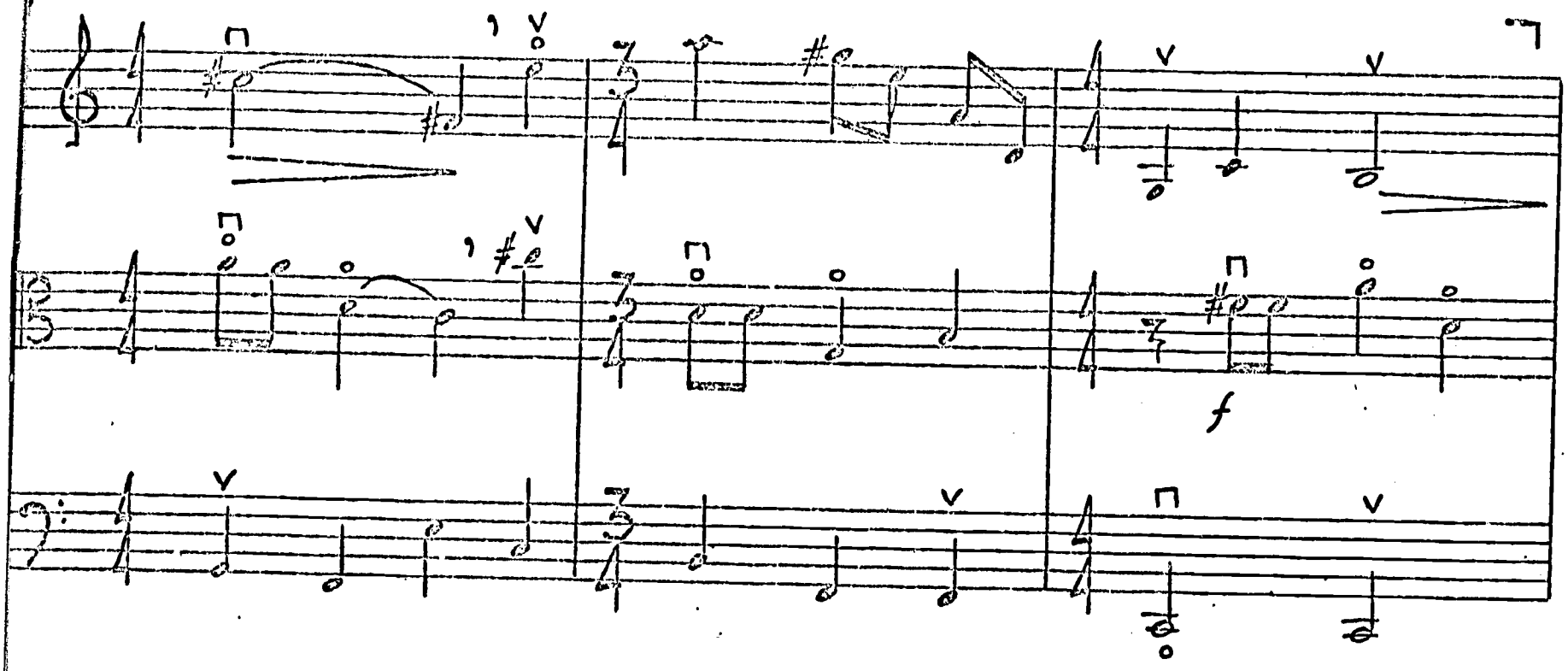
I. March

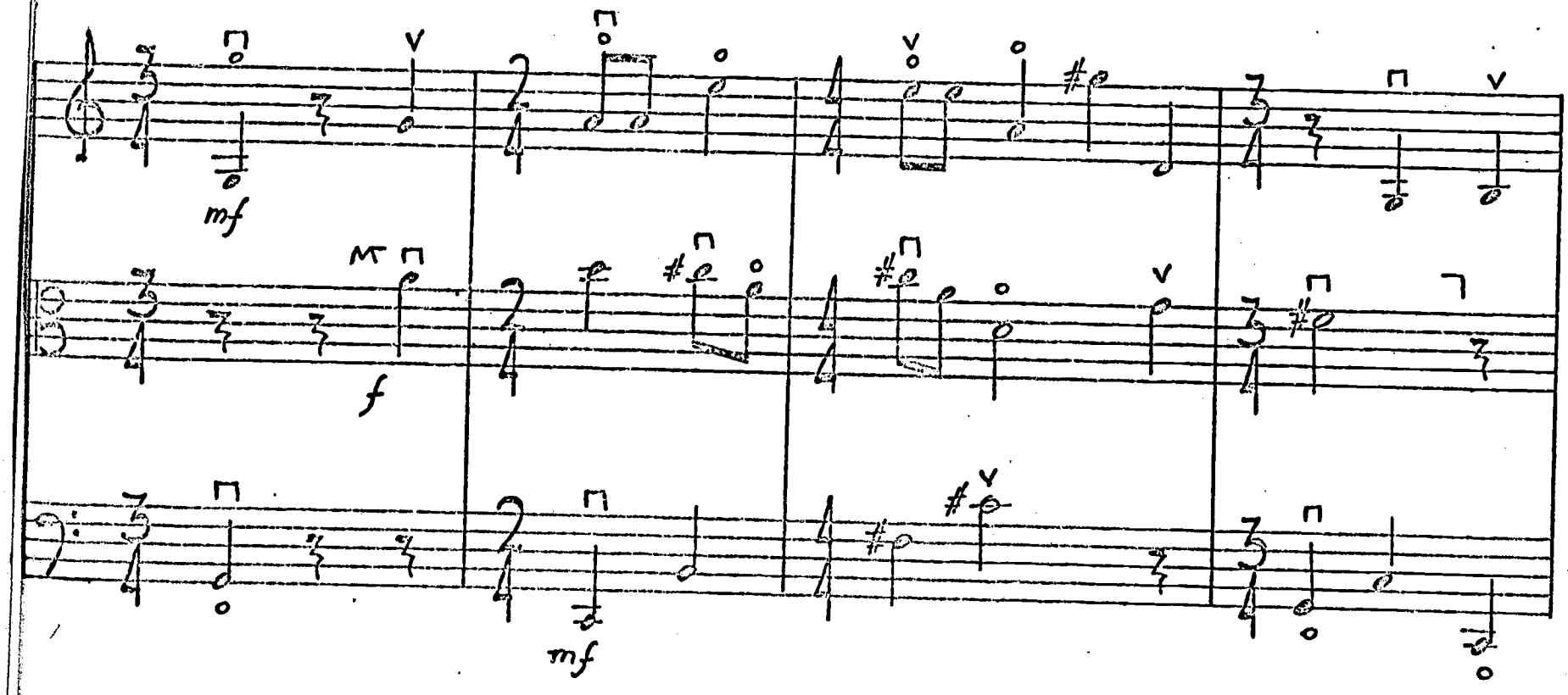




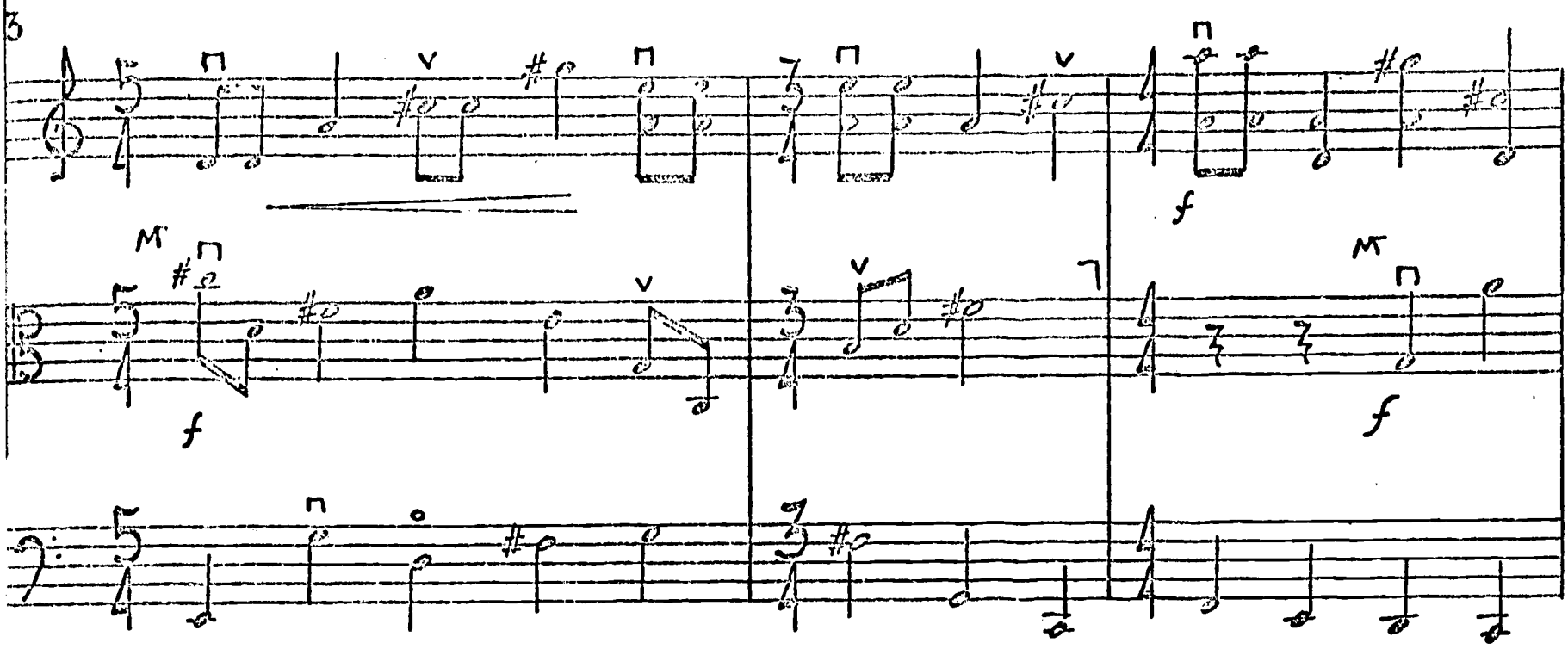
* MT = MAIN VOICE

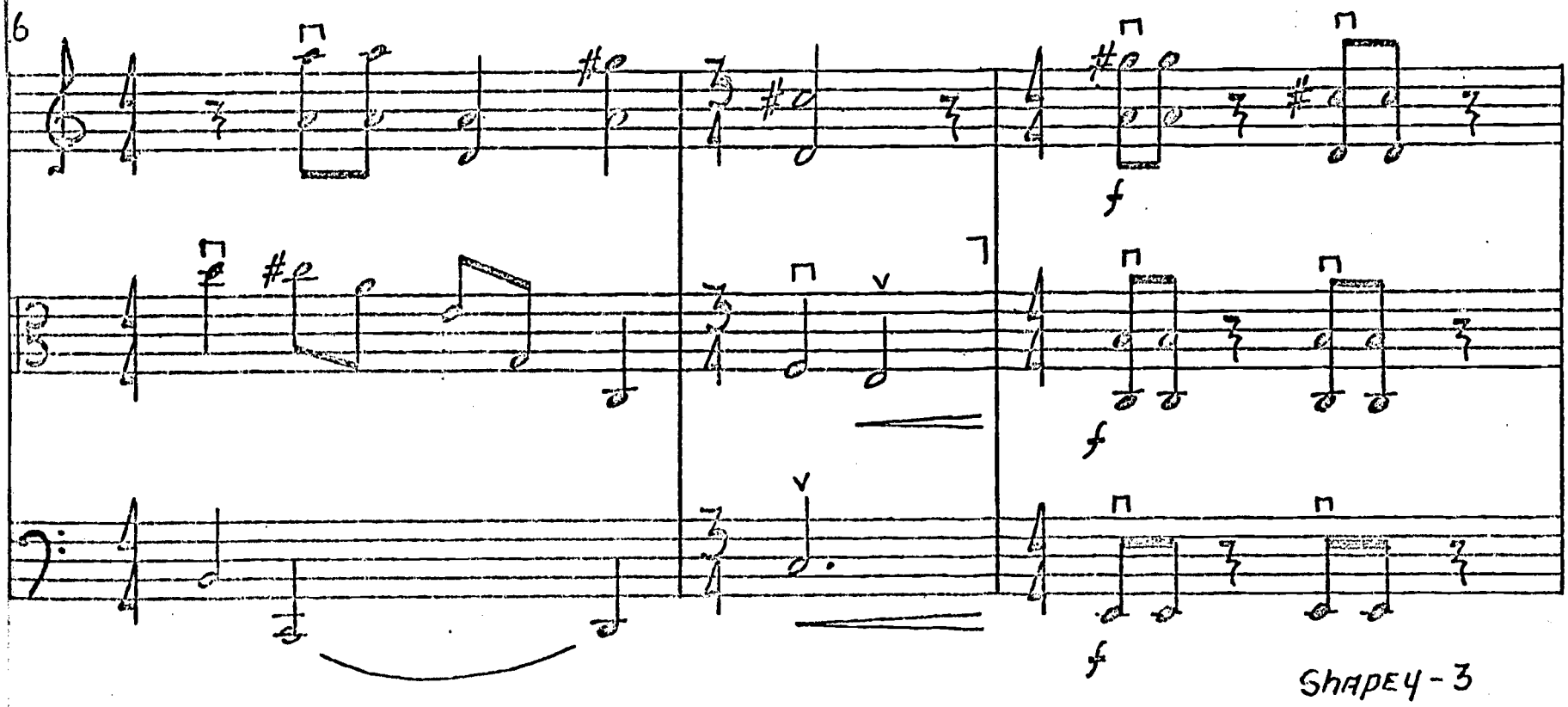
© by Ralph Shapey 1968



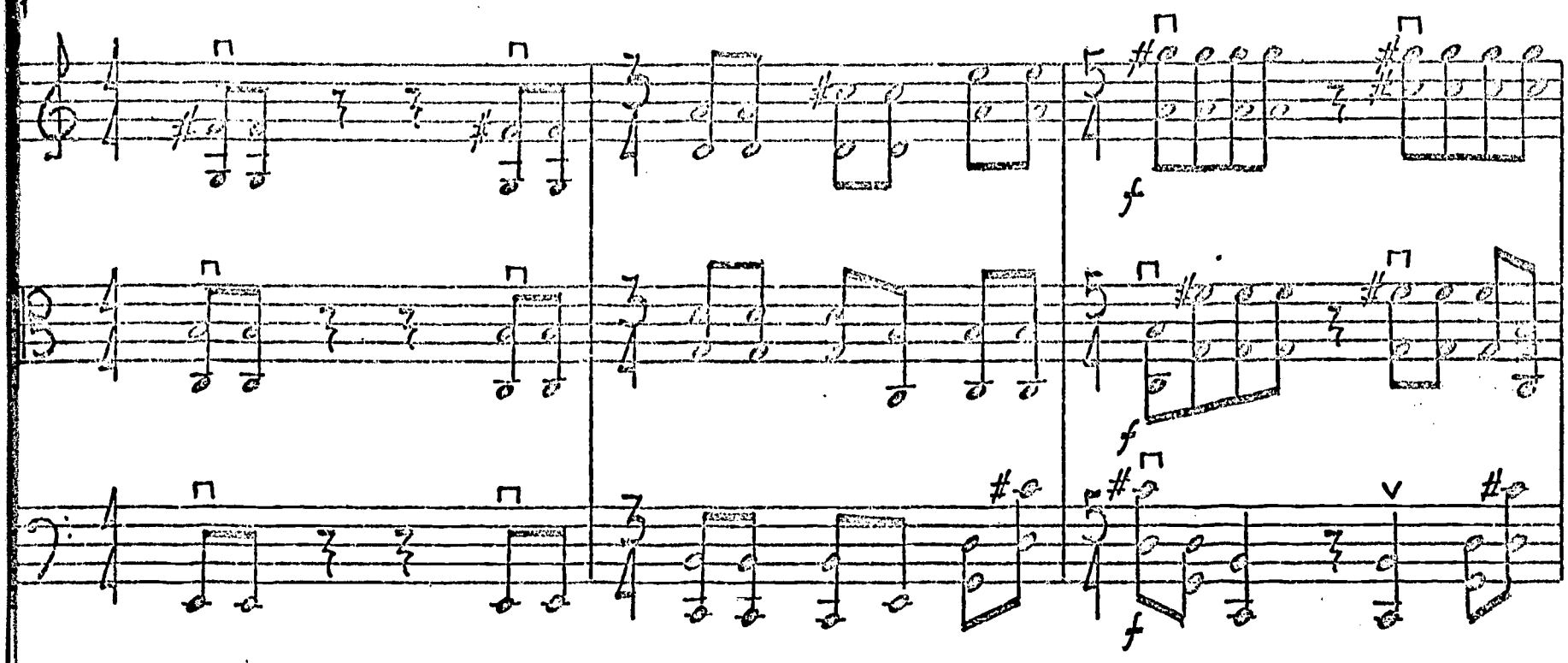


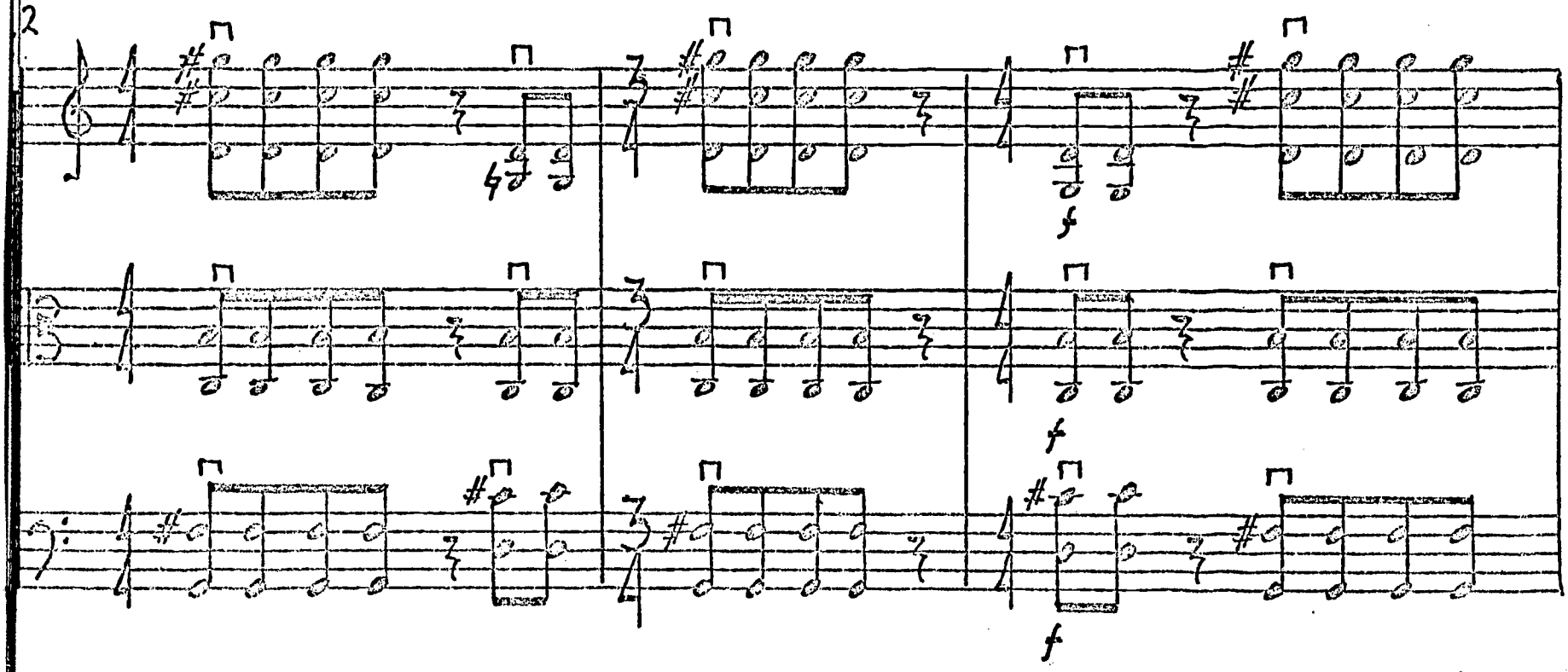
Shapey-2



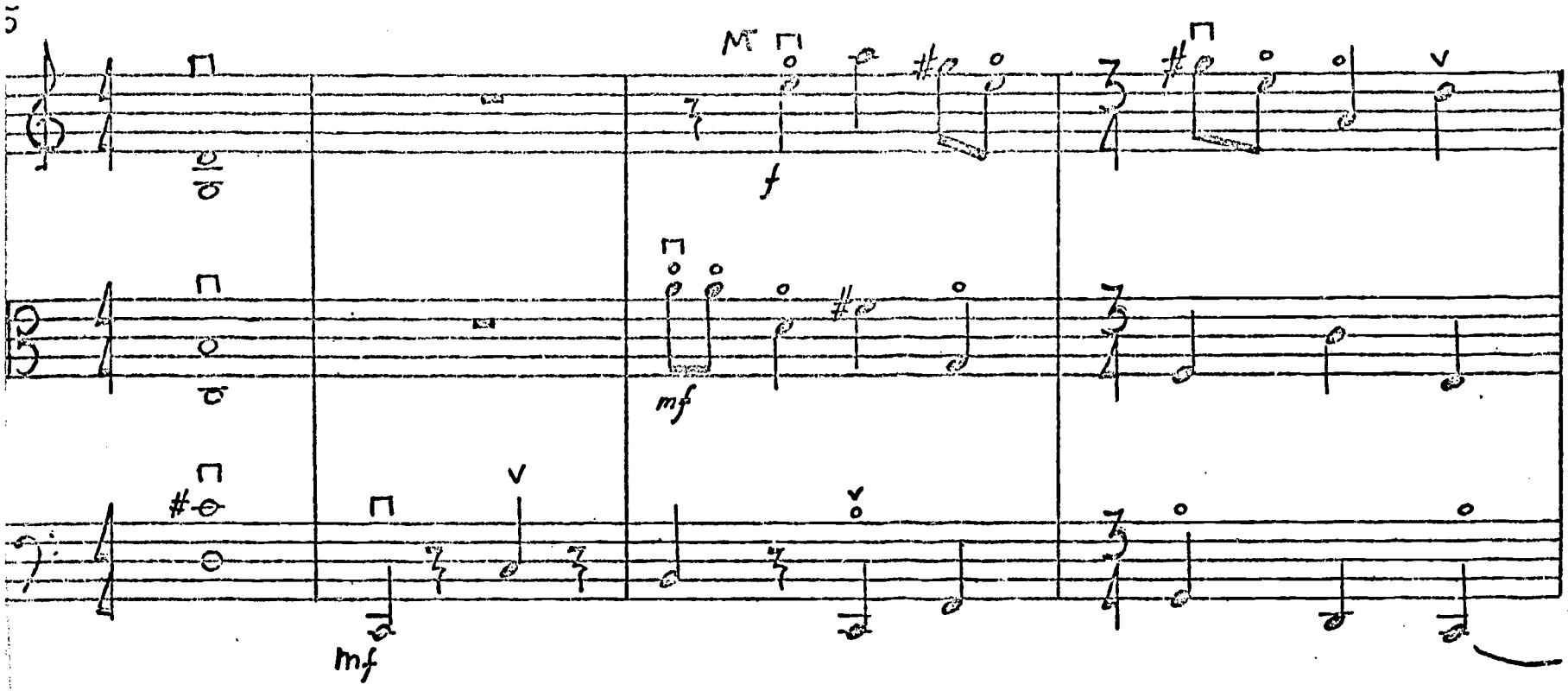


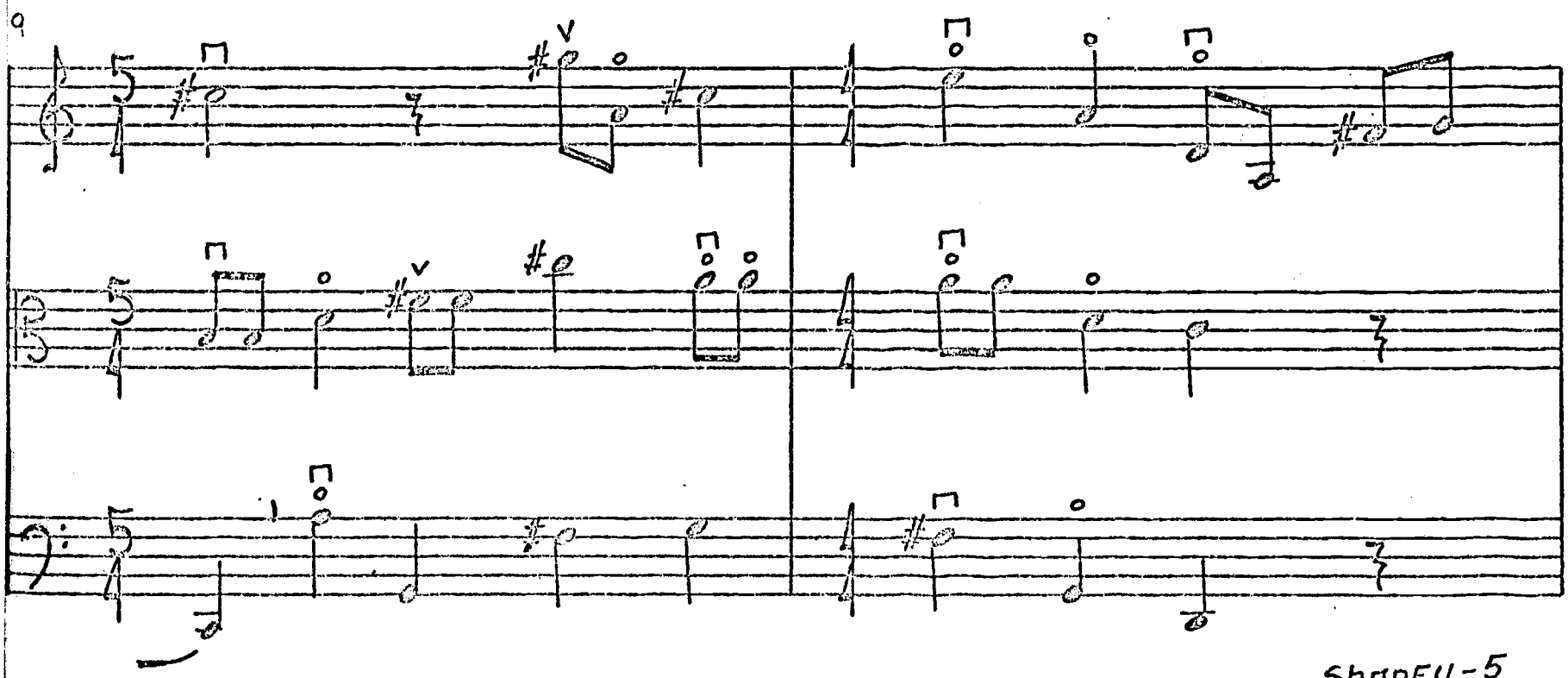
Shapey - 3



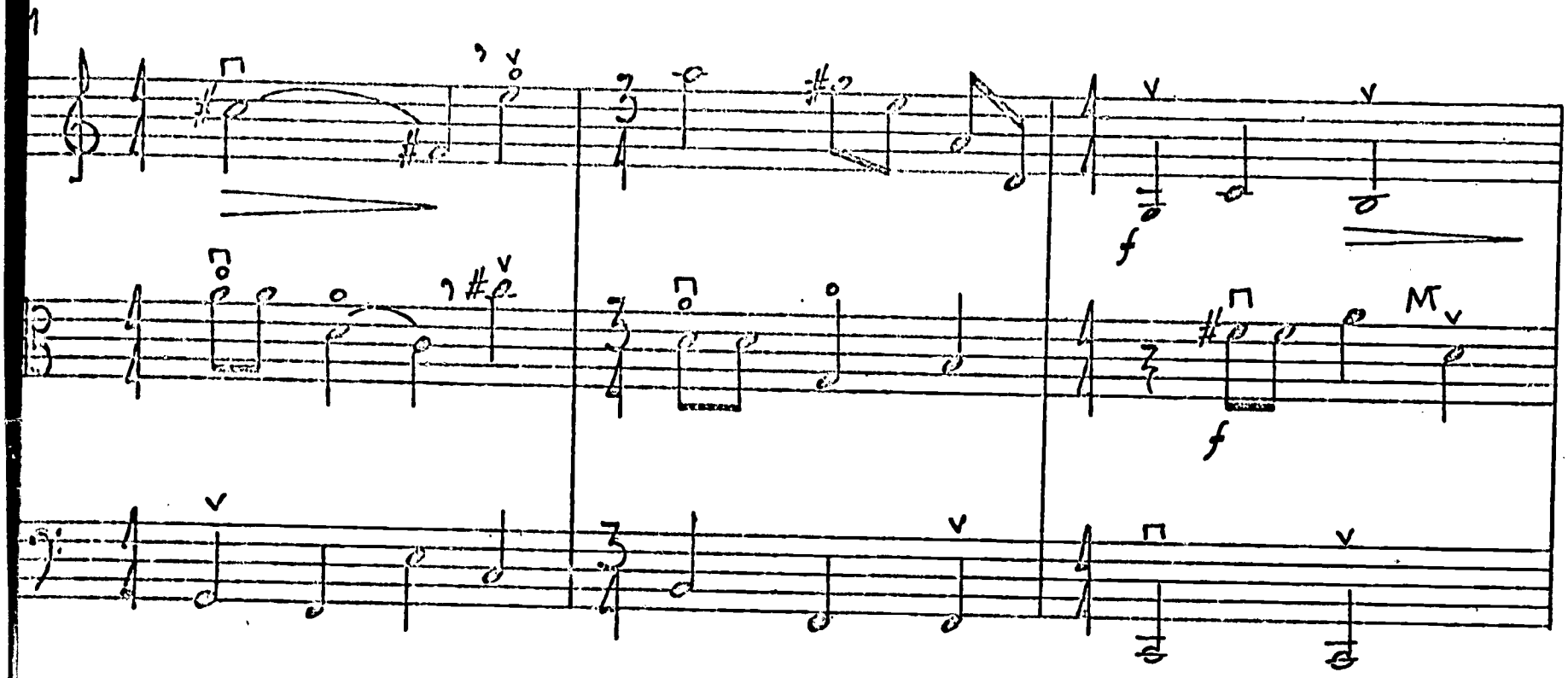


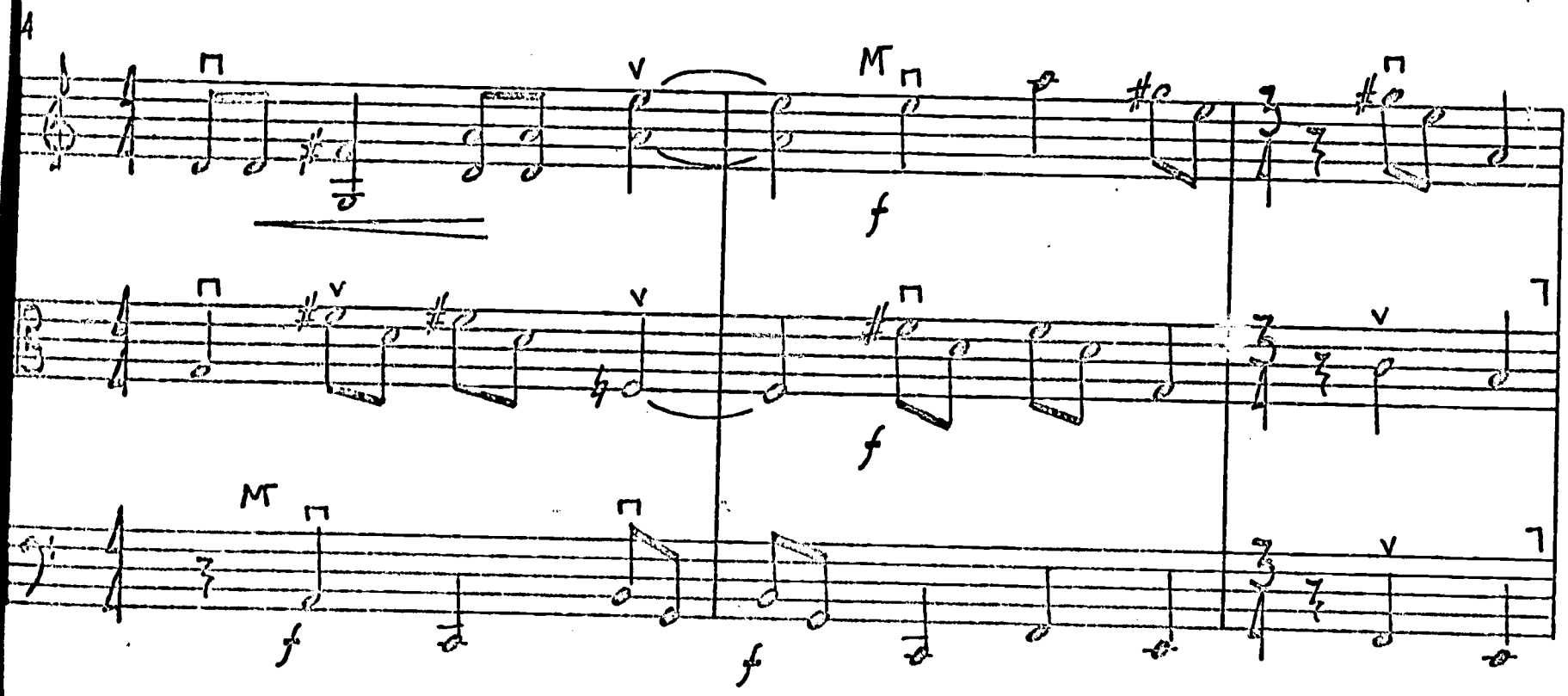
Shapey - 1



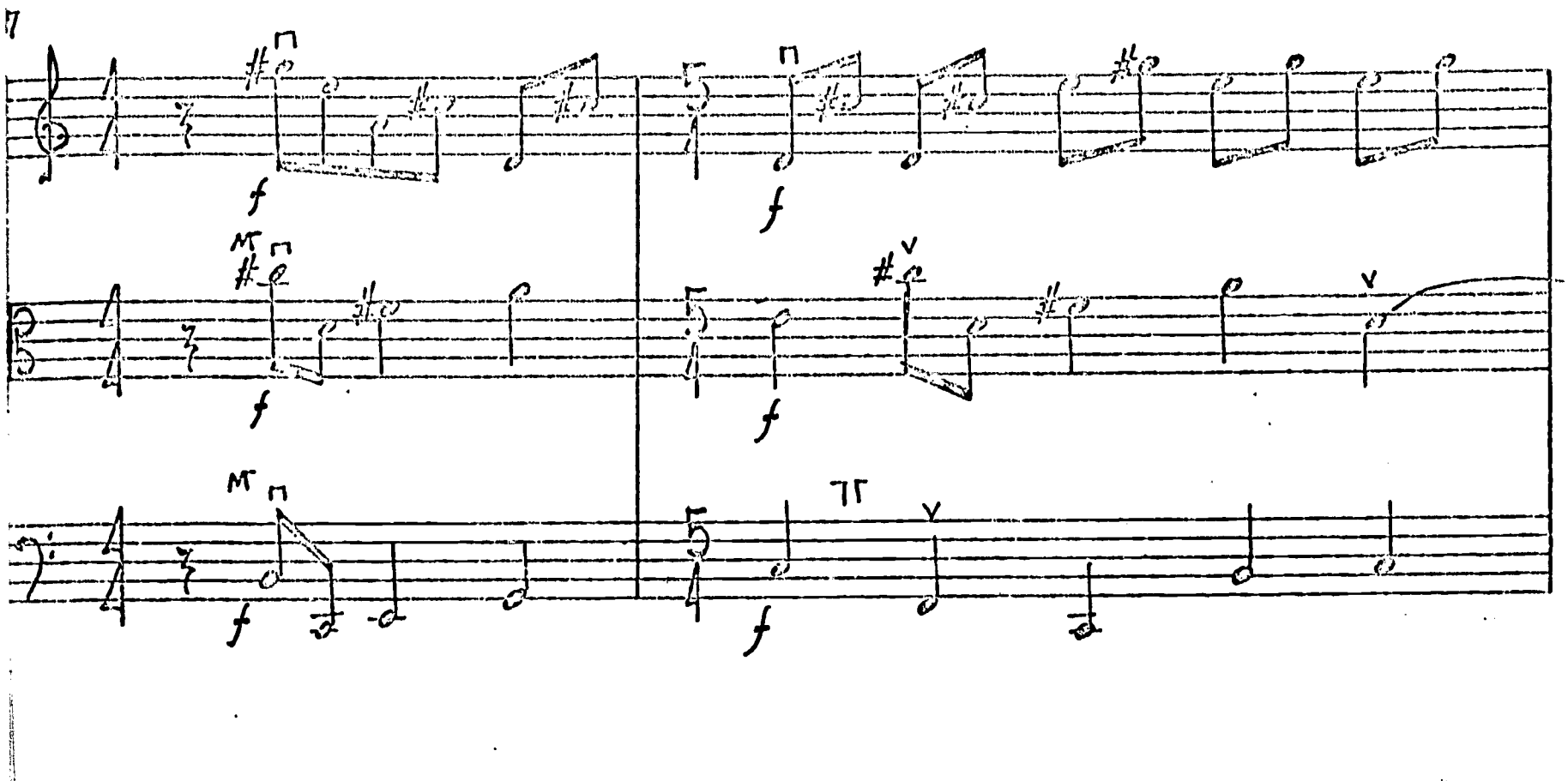


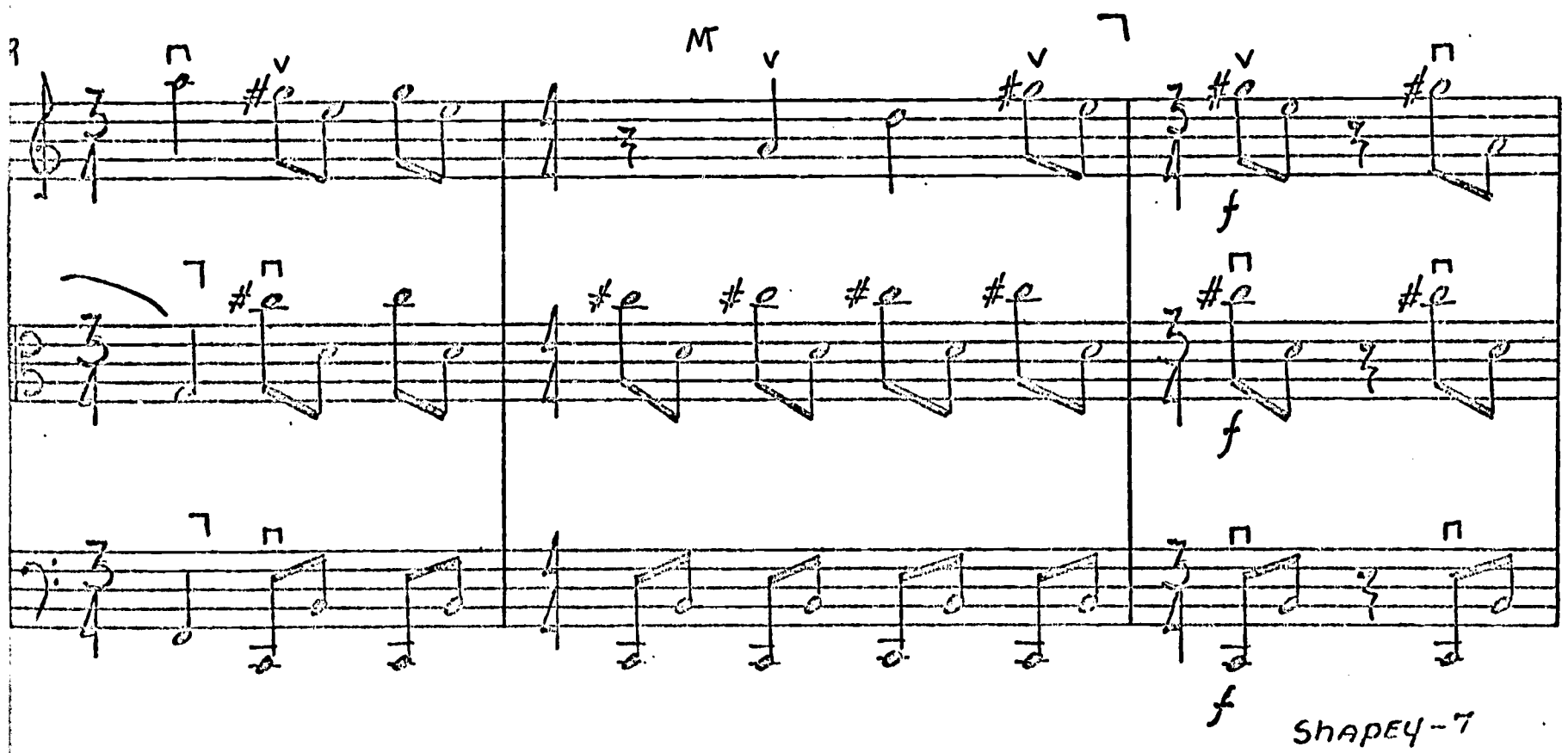
SHAPE 4-5



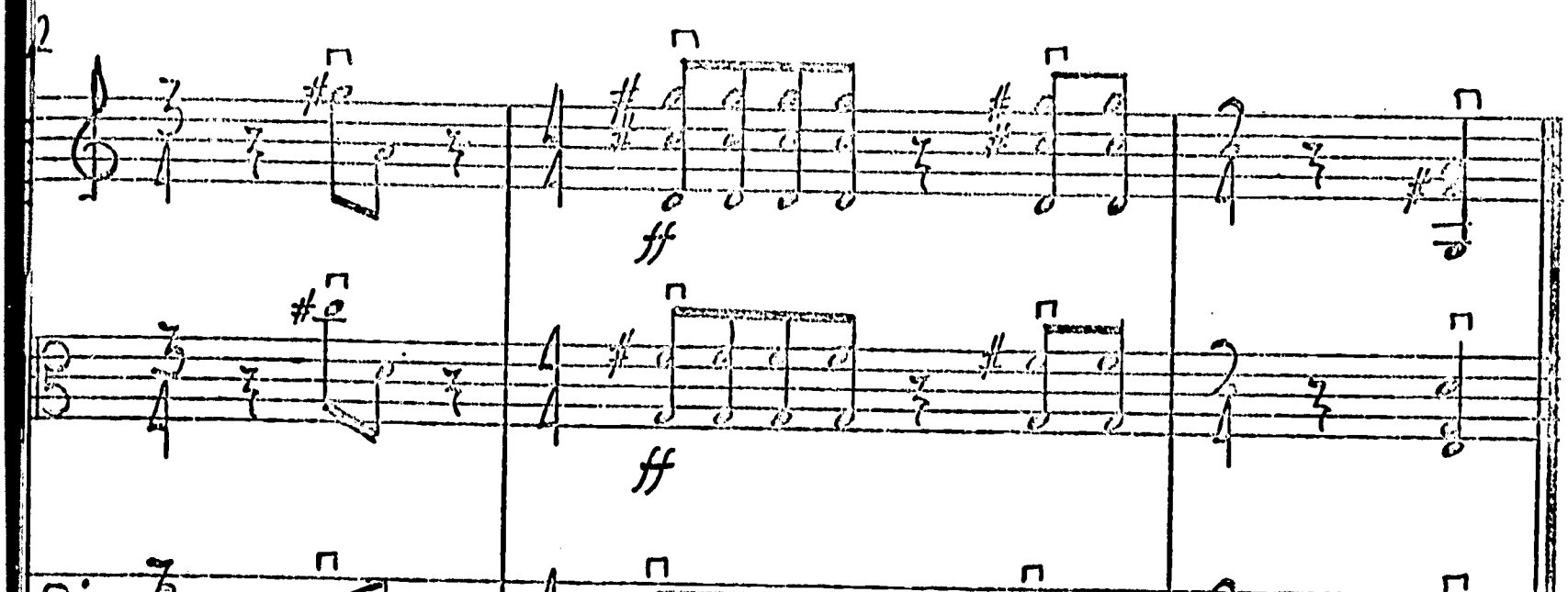


Shadey - 6



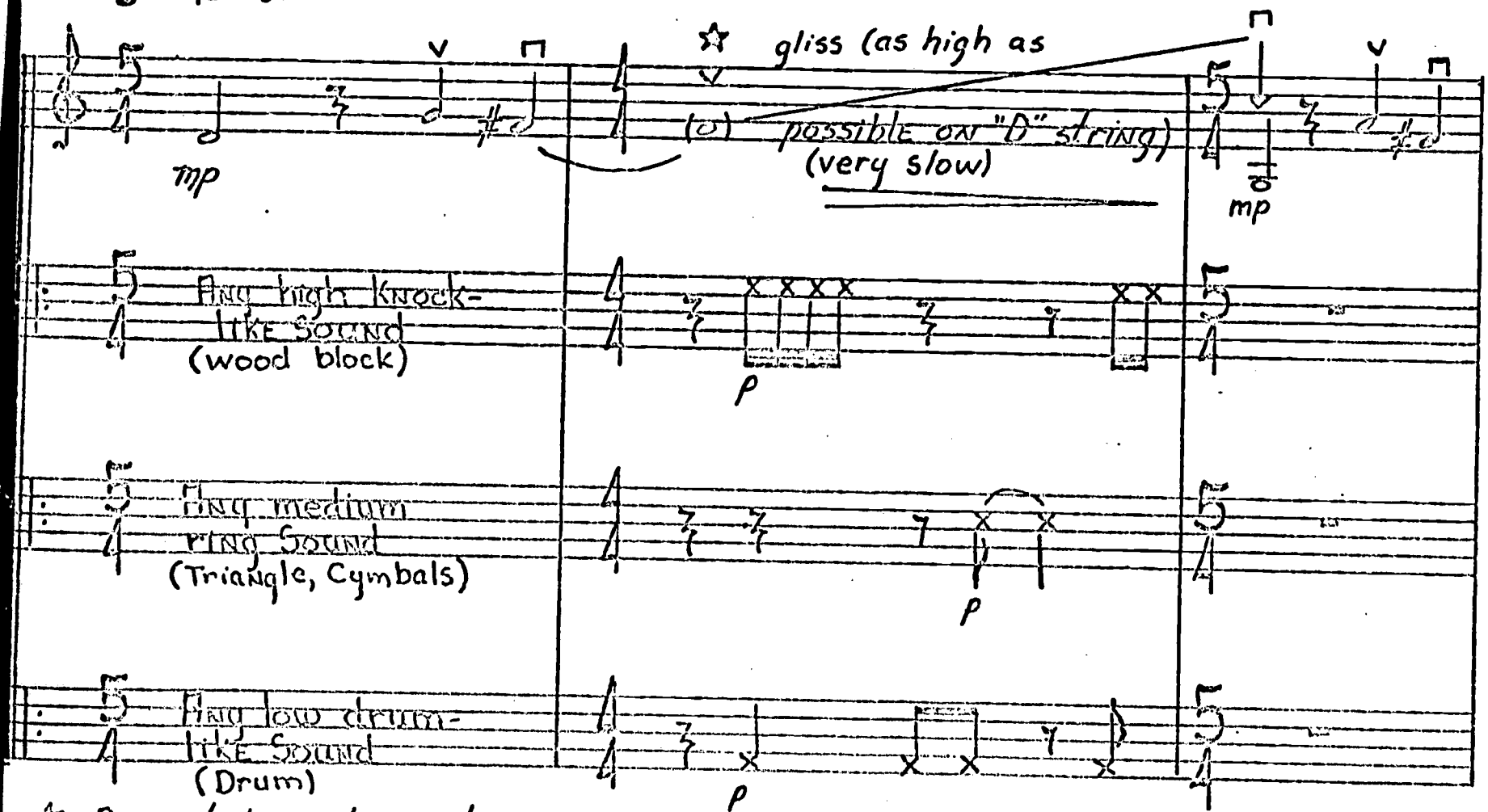


SHAPEY-7



II. Song

♩ = 40 - 50



☆ Do not have to go to same high pitch: All must start next measure together

gliss.

mp

mp

p

p

mf

p

p

mf

p

mp

p

p

2

mp

gliss.

mp

mp

p

p

4

mp

gliss.

gliss.

p

Shapey - 10

gliss.

mf

ppp

mp

mf

gliss.

ppp

mp

mf

gliss.

ppp

mp

p

III. Dance

♩ = 80 (𝅗𝅥 = 160)

Pizz.

f

mf

Pizz.

f

mf

f

mf

☆ 𝅗𝅥 always remains constant

f

mf

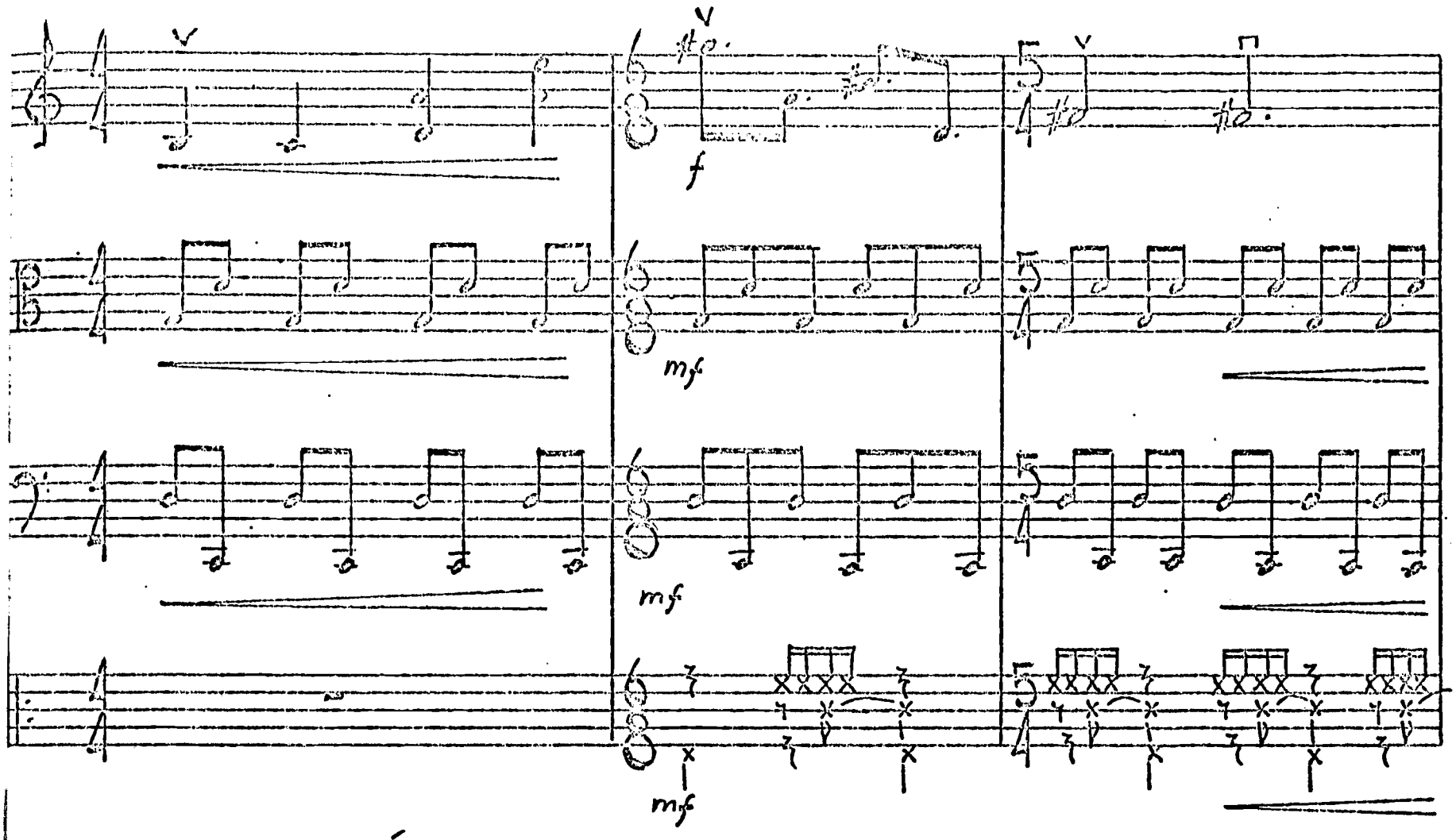
mf

mf

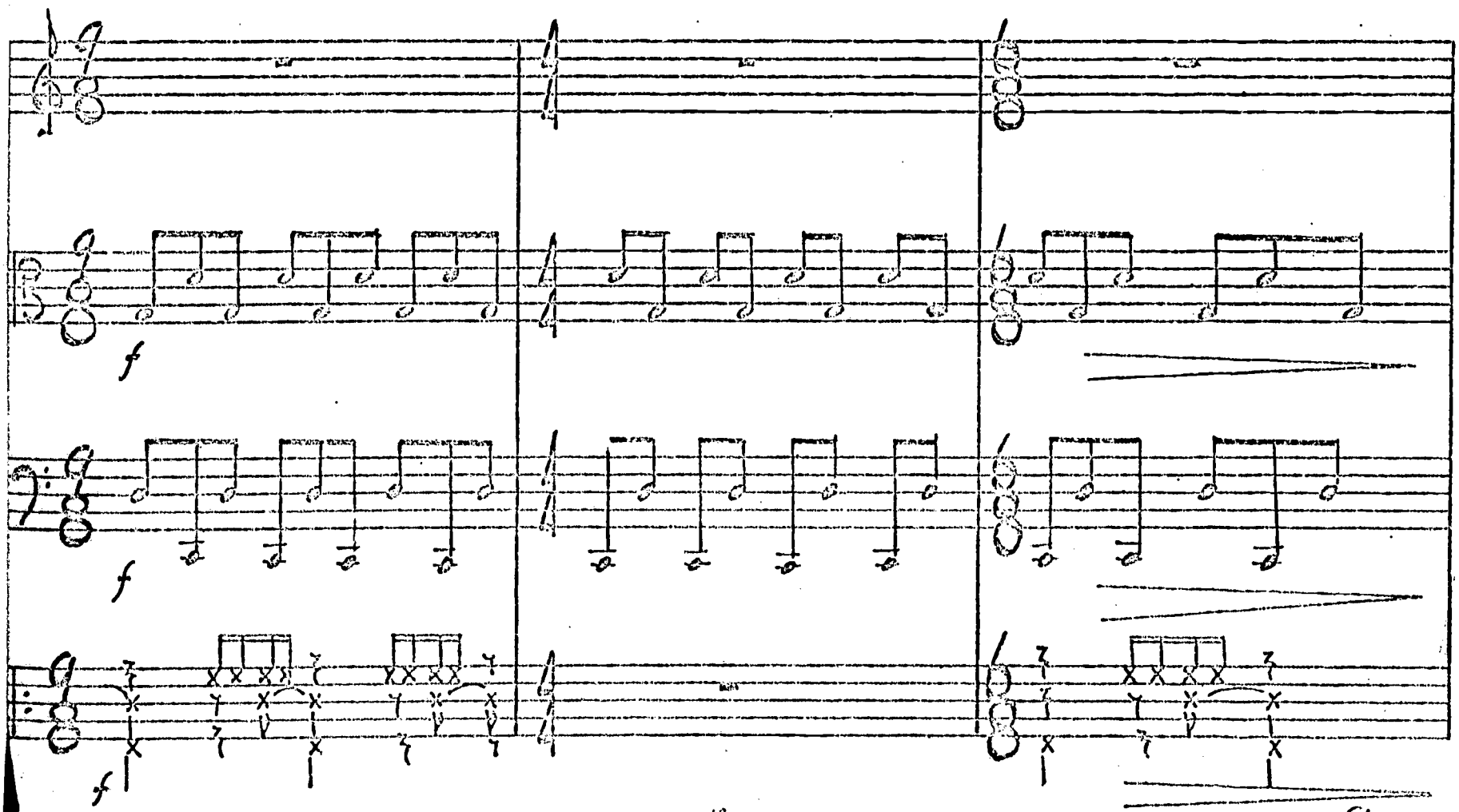
f

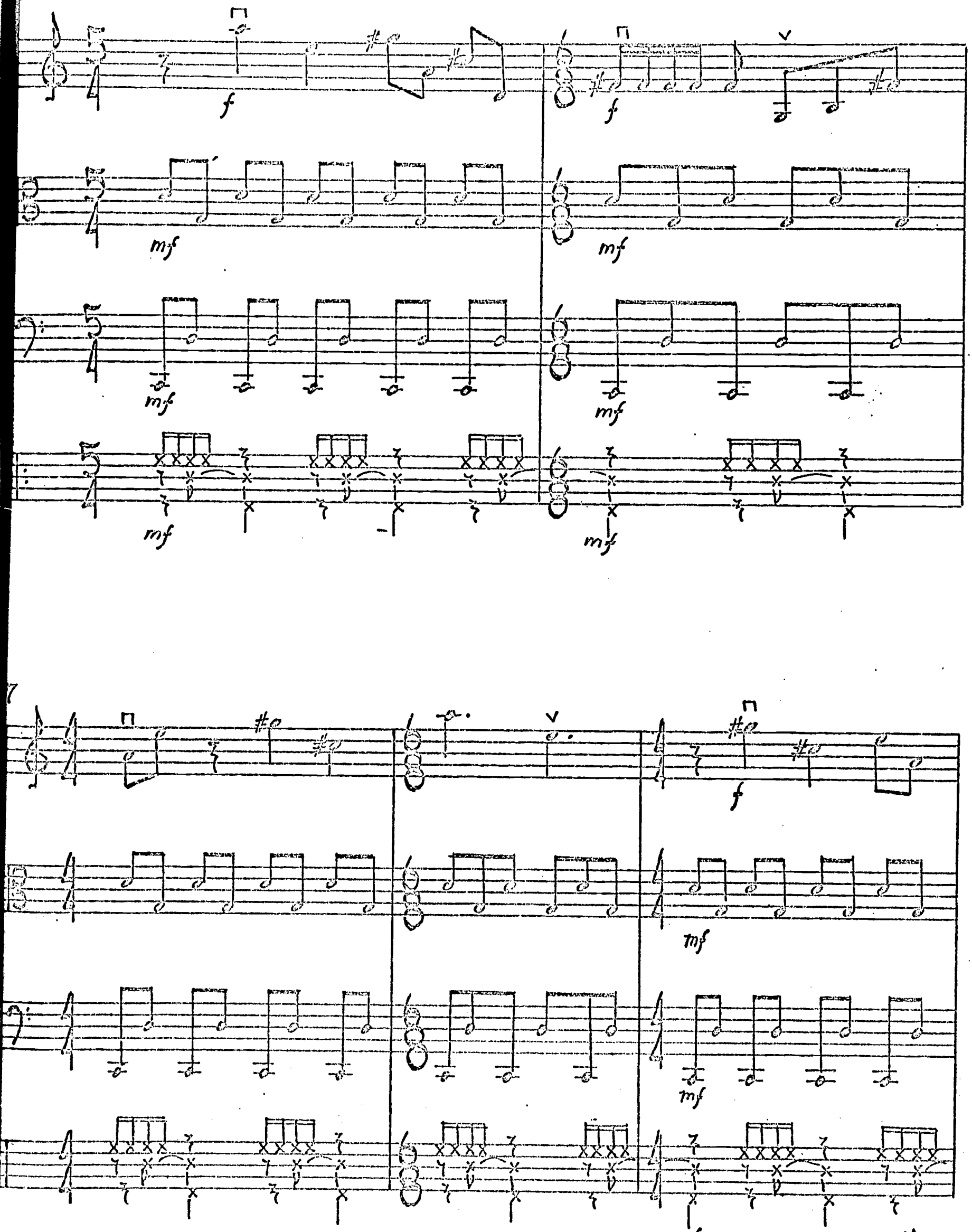
mf

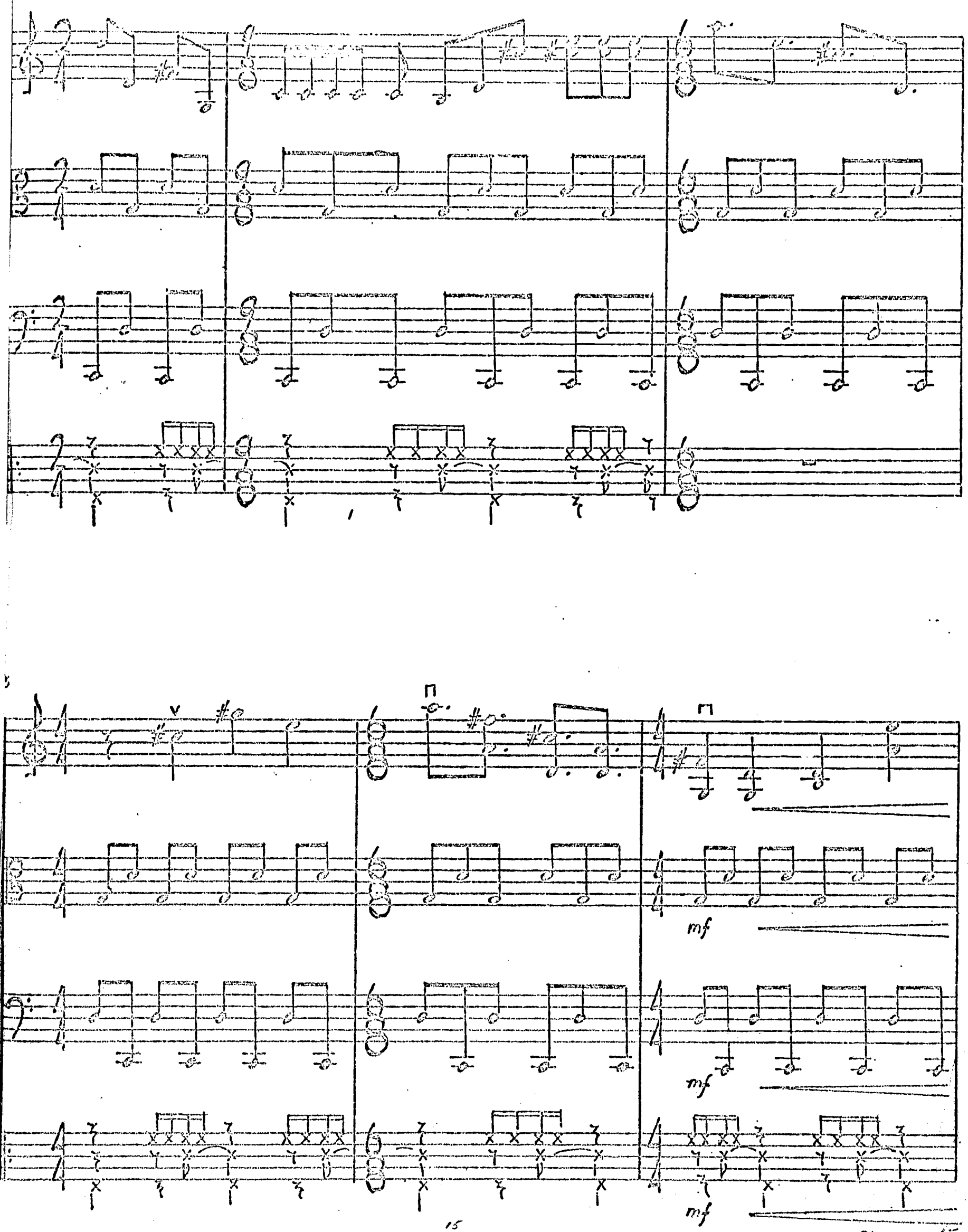
mf



2




f
mf
mf
mf
f
mf
mf
mf
f
mf
mf
mf


mf
mf
mf

f

f

f

f

mf

mf

mf

f

f

f

ARCO

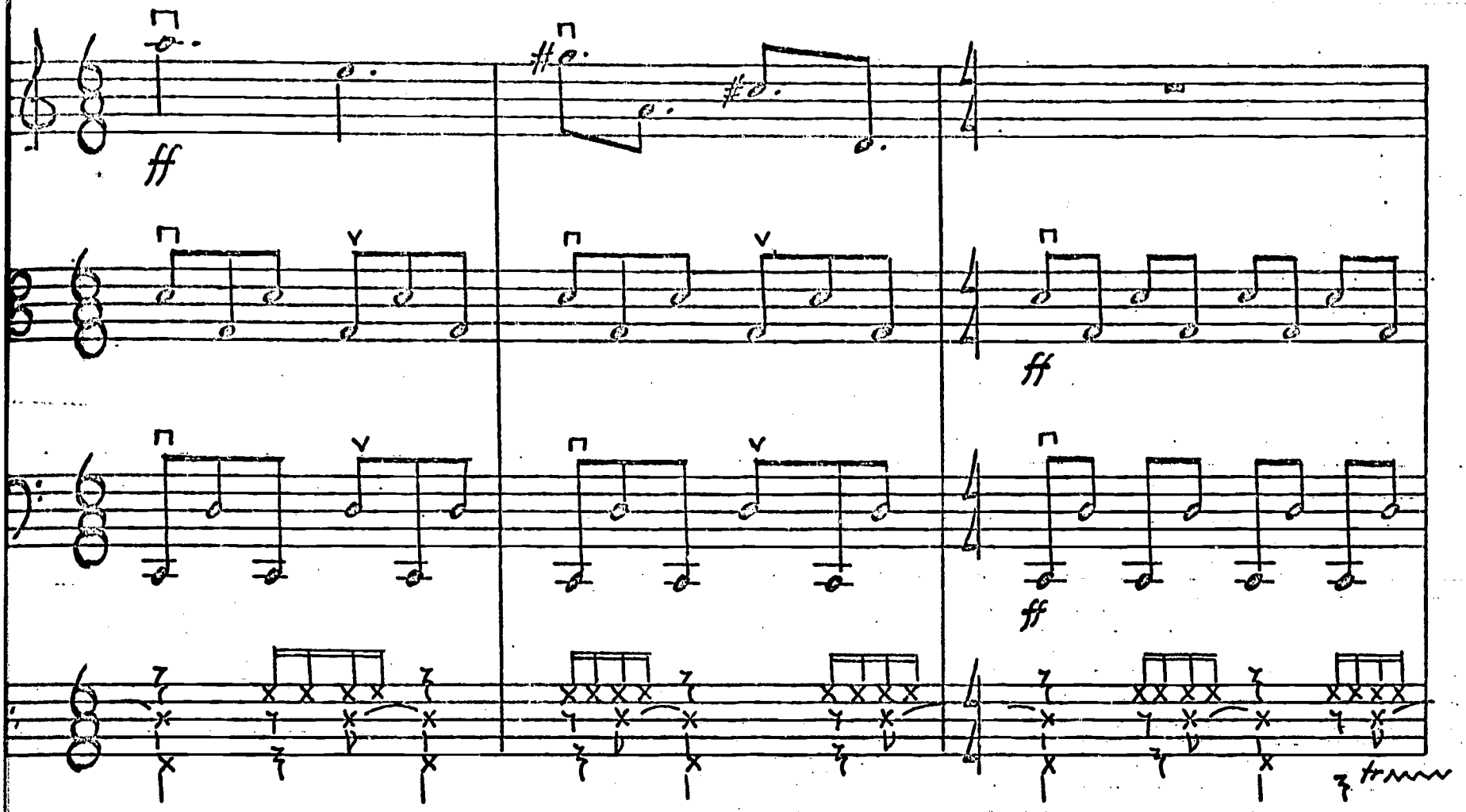
ff

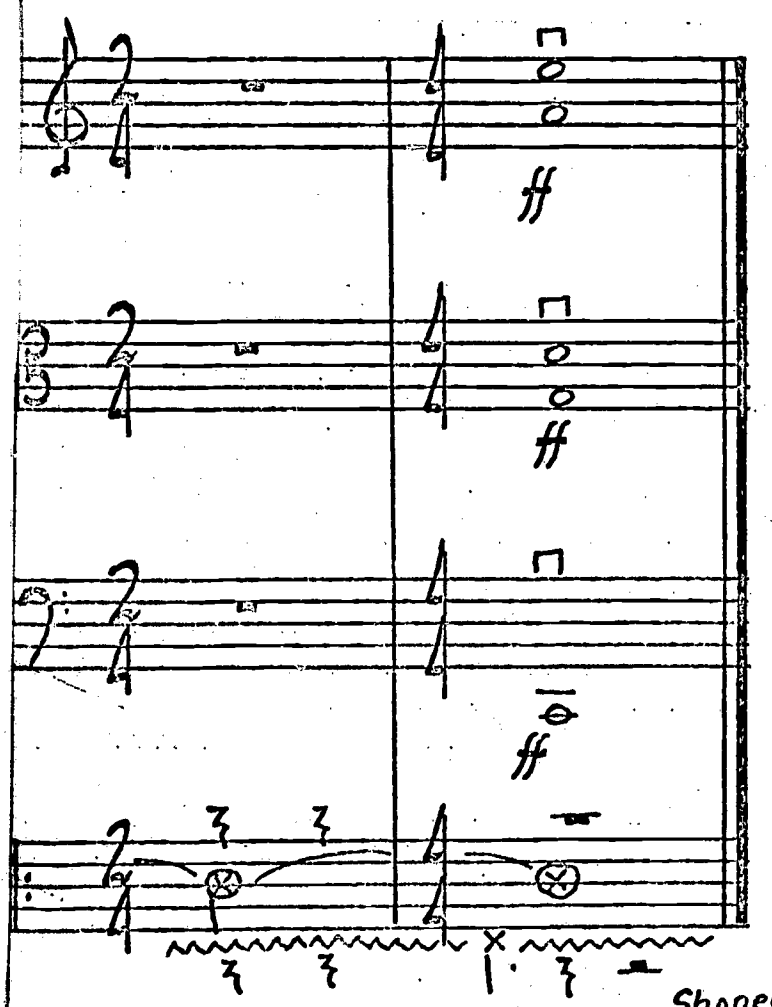
ARCO

ff

f

ff

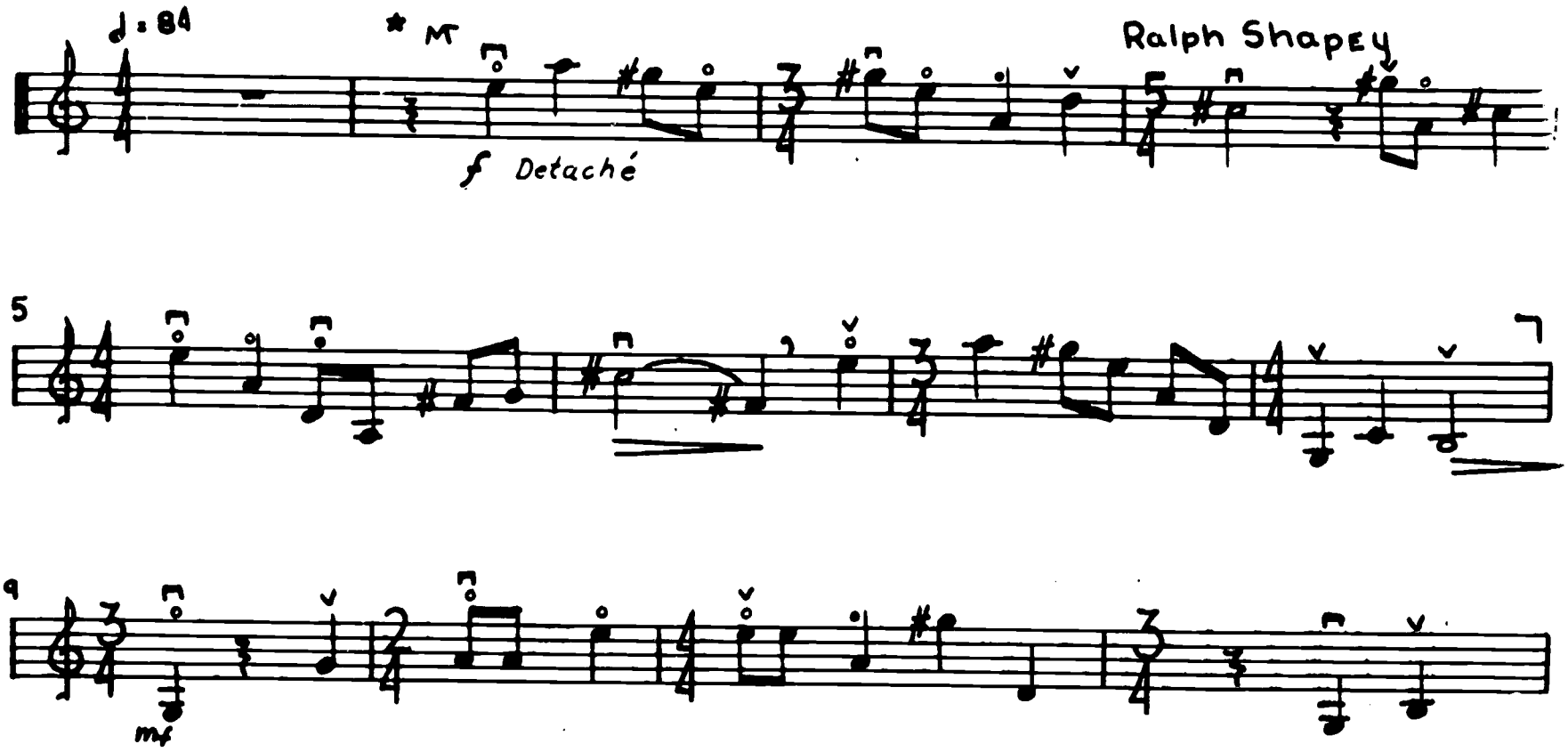

ff
ff
ff
ff
tr


ff
ff
ff

Violin

THREE CONCERT PIECES for Young Players

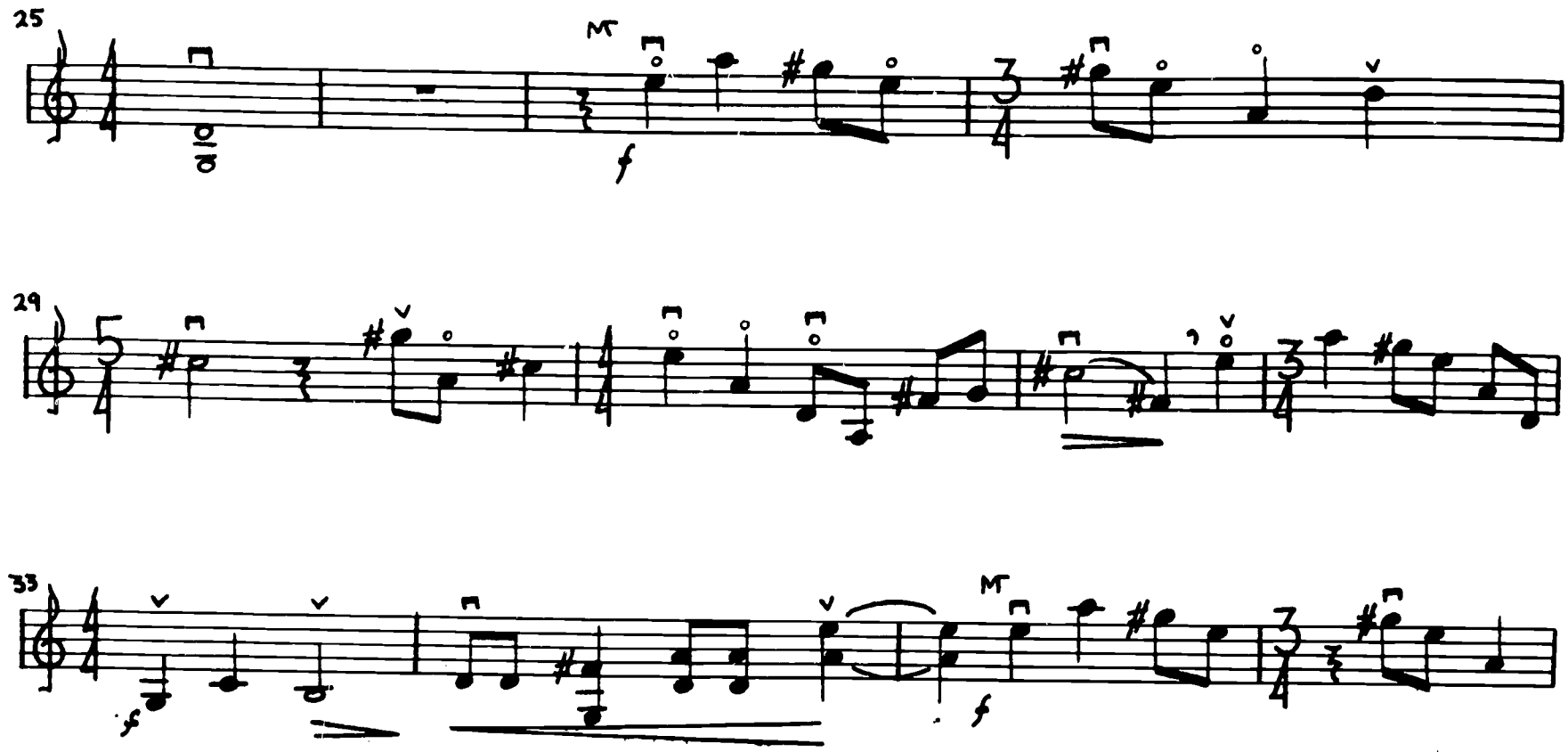
I. MARCH



* MT = main voice

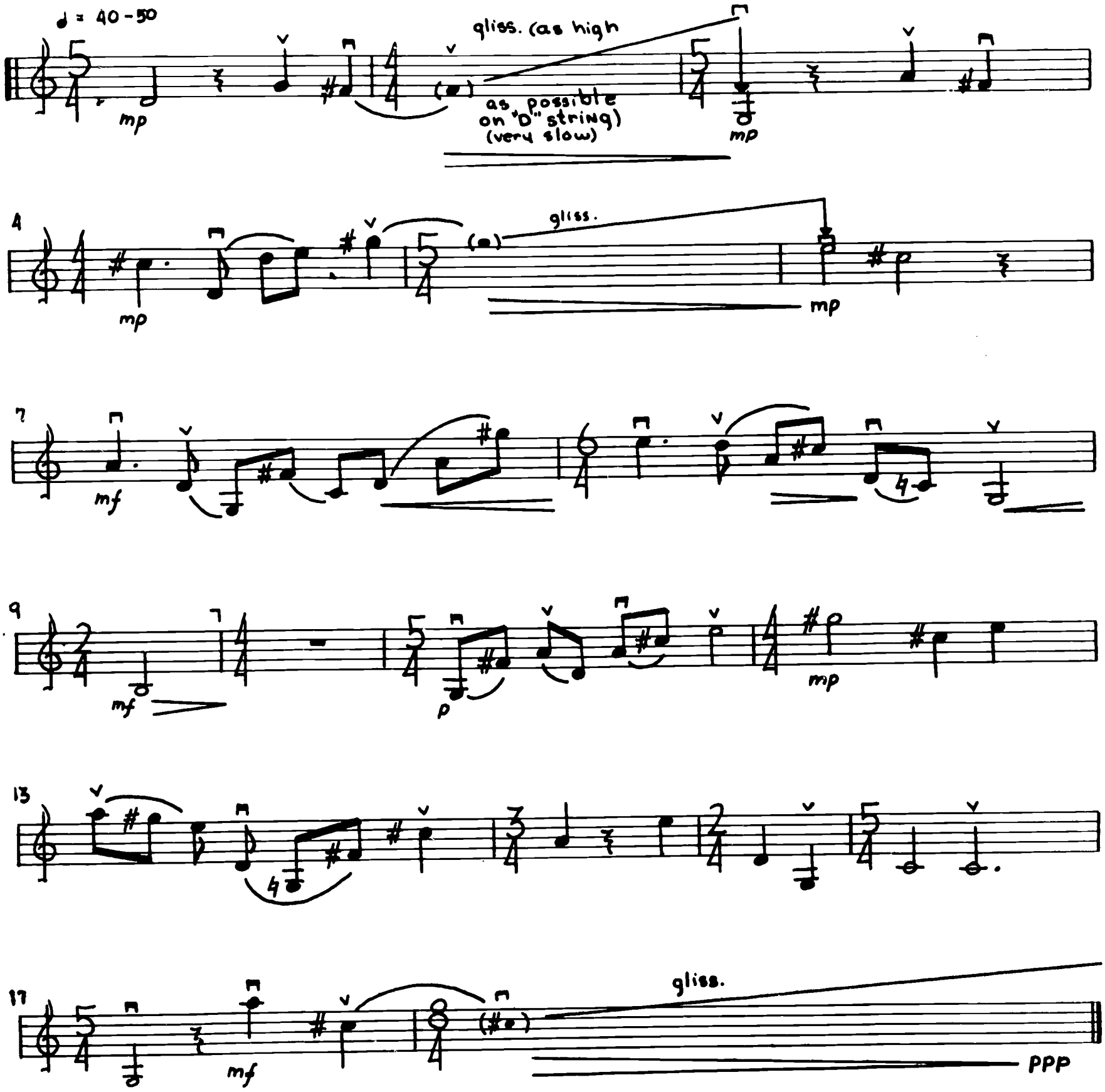
© by Ralph Shapey 1968

Violin



Violin

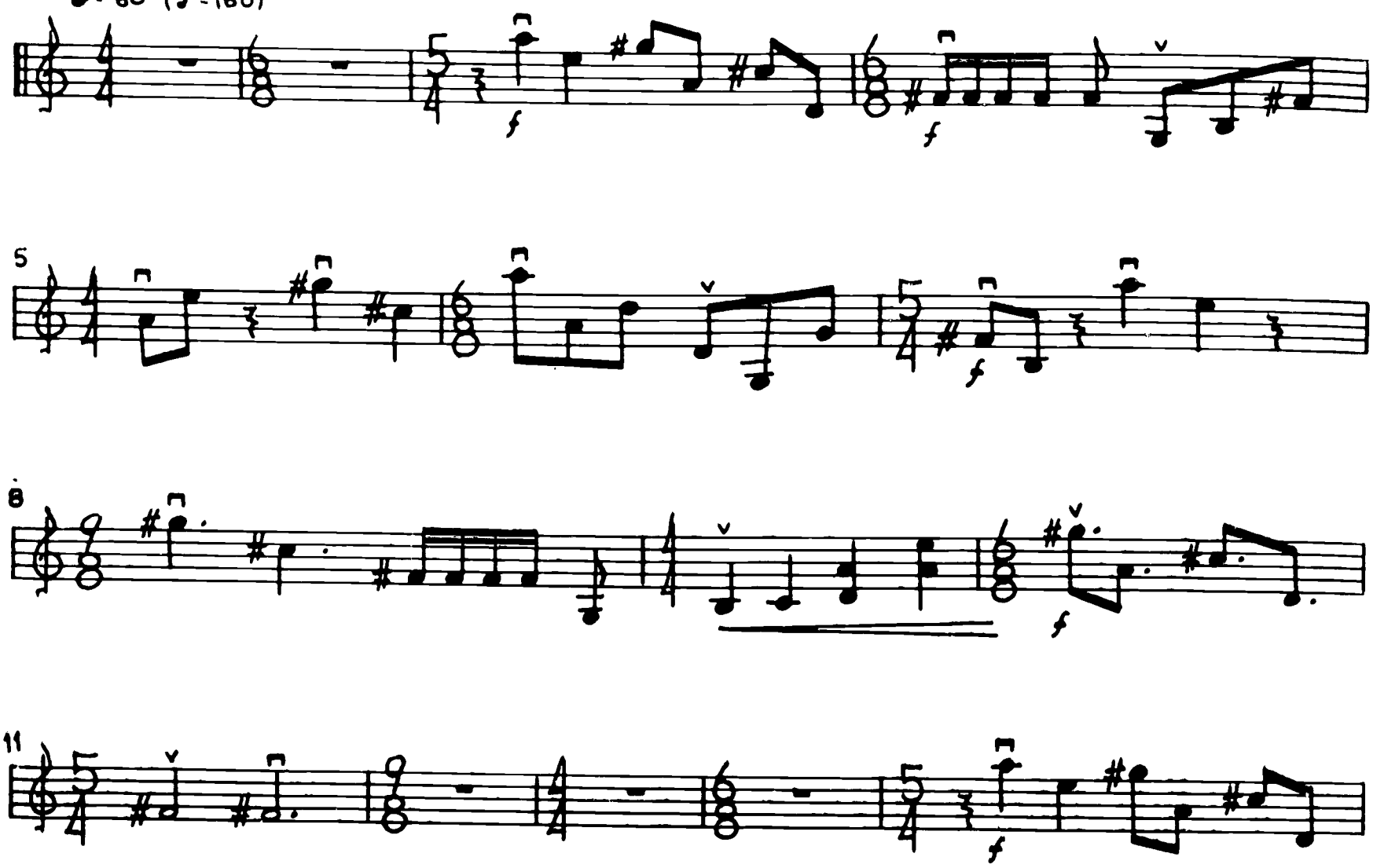
II. Song



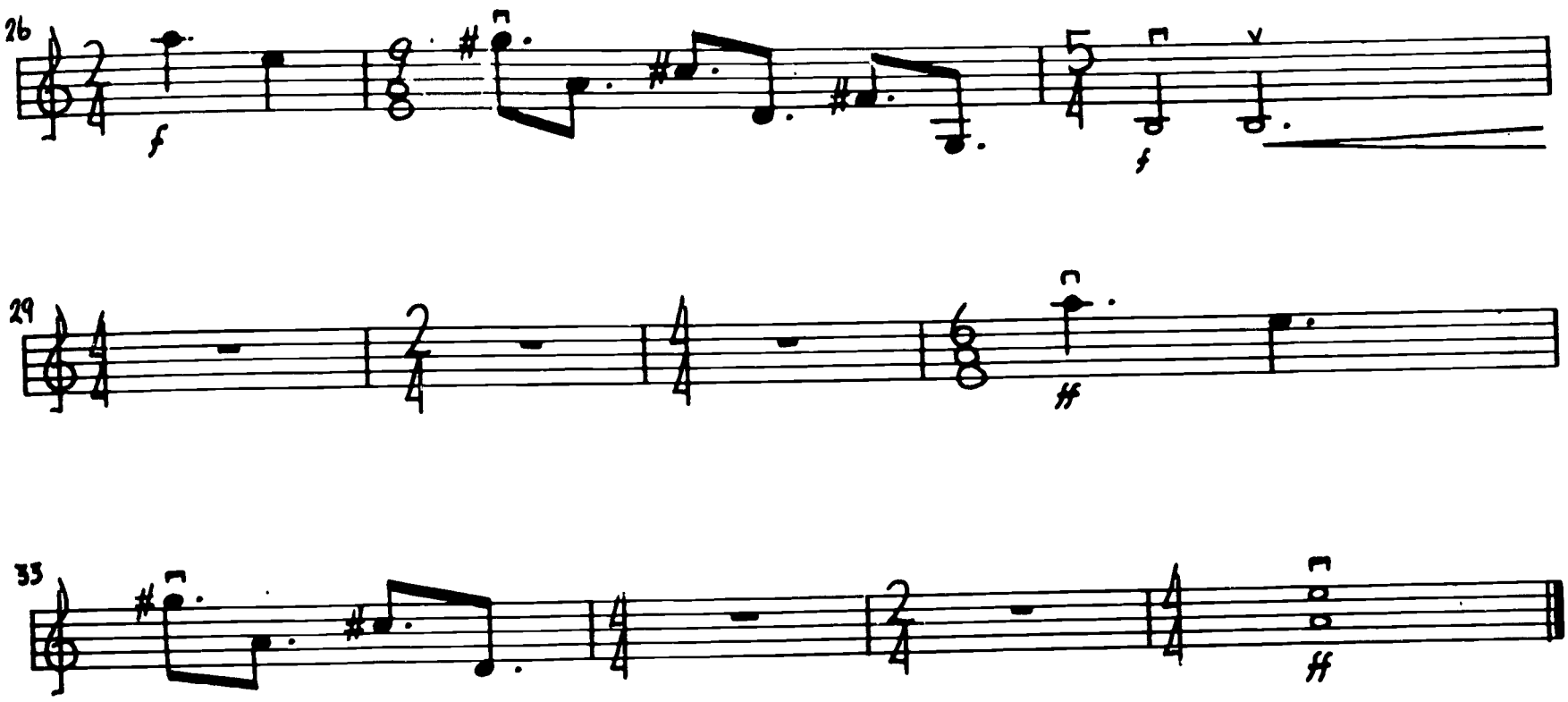
Violin

III. Dance

♩= 80 (♪=160)



Violin



Viola

Three Concert Pieces for Young Players

I. March

Ralph Shapey

♩=84

mf Detaché

f

★ MT

f

MT

f

MT

f

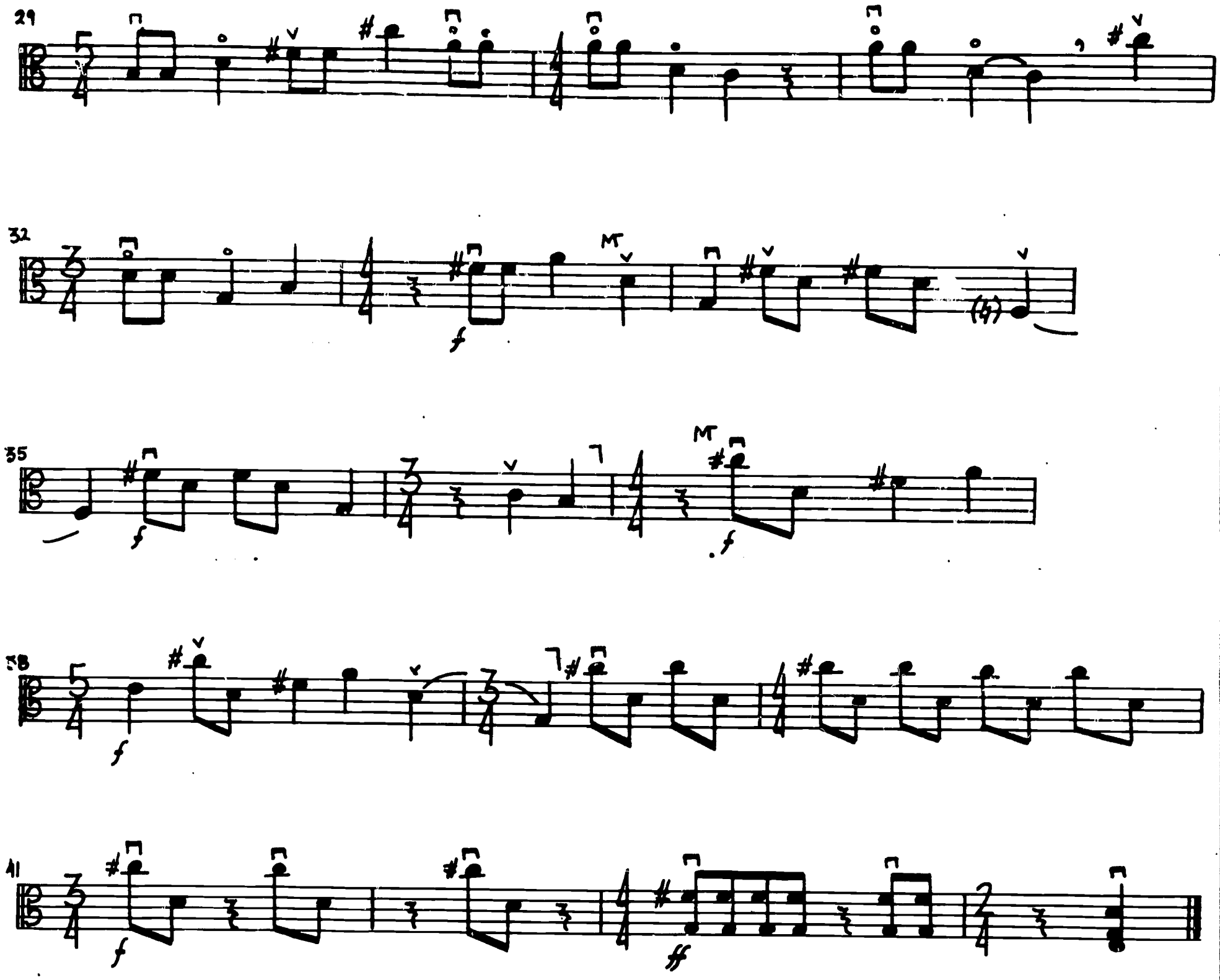
f

mf

©by Ralph Shapey 1968

★ MT = Main voice

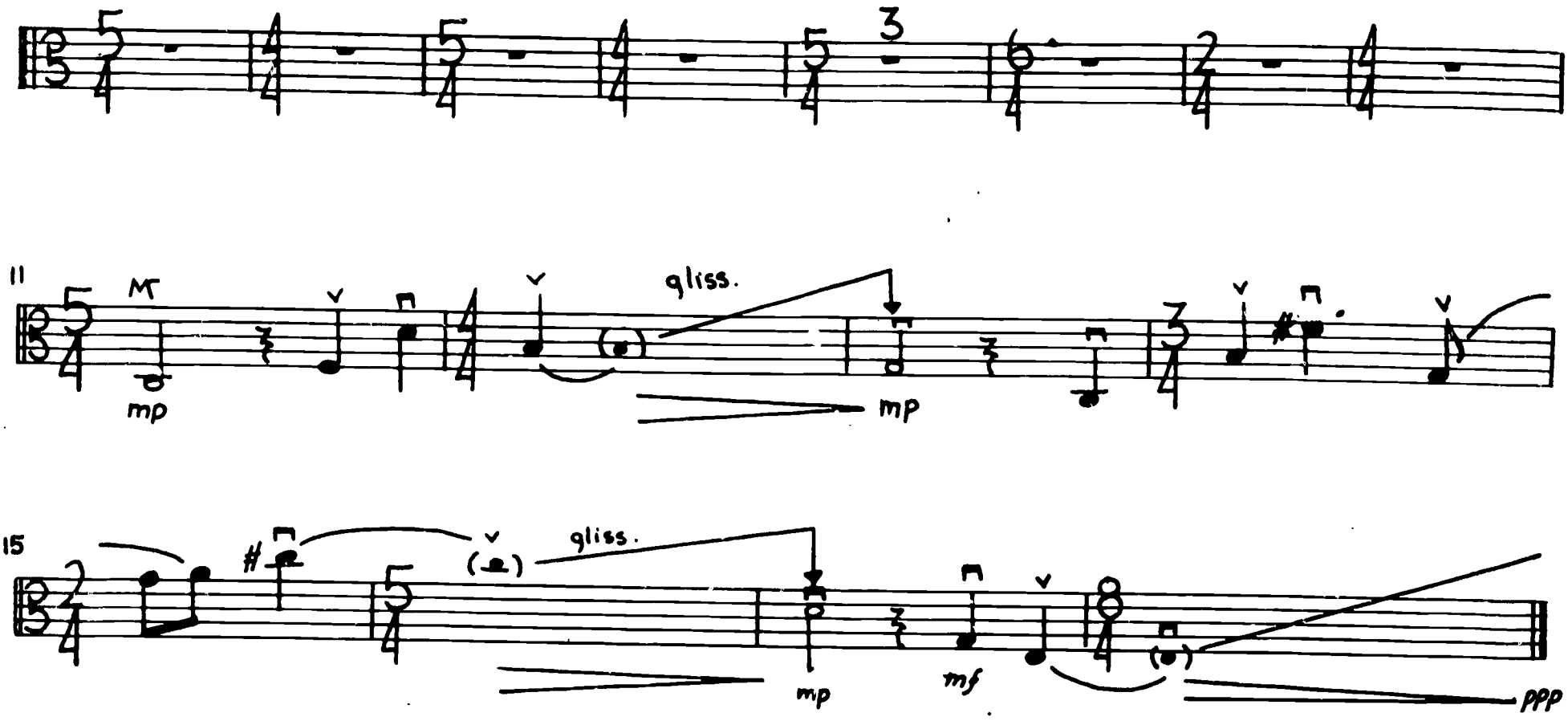
Viola



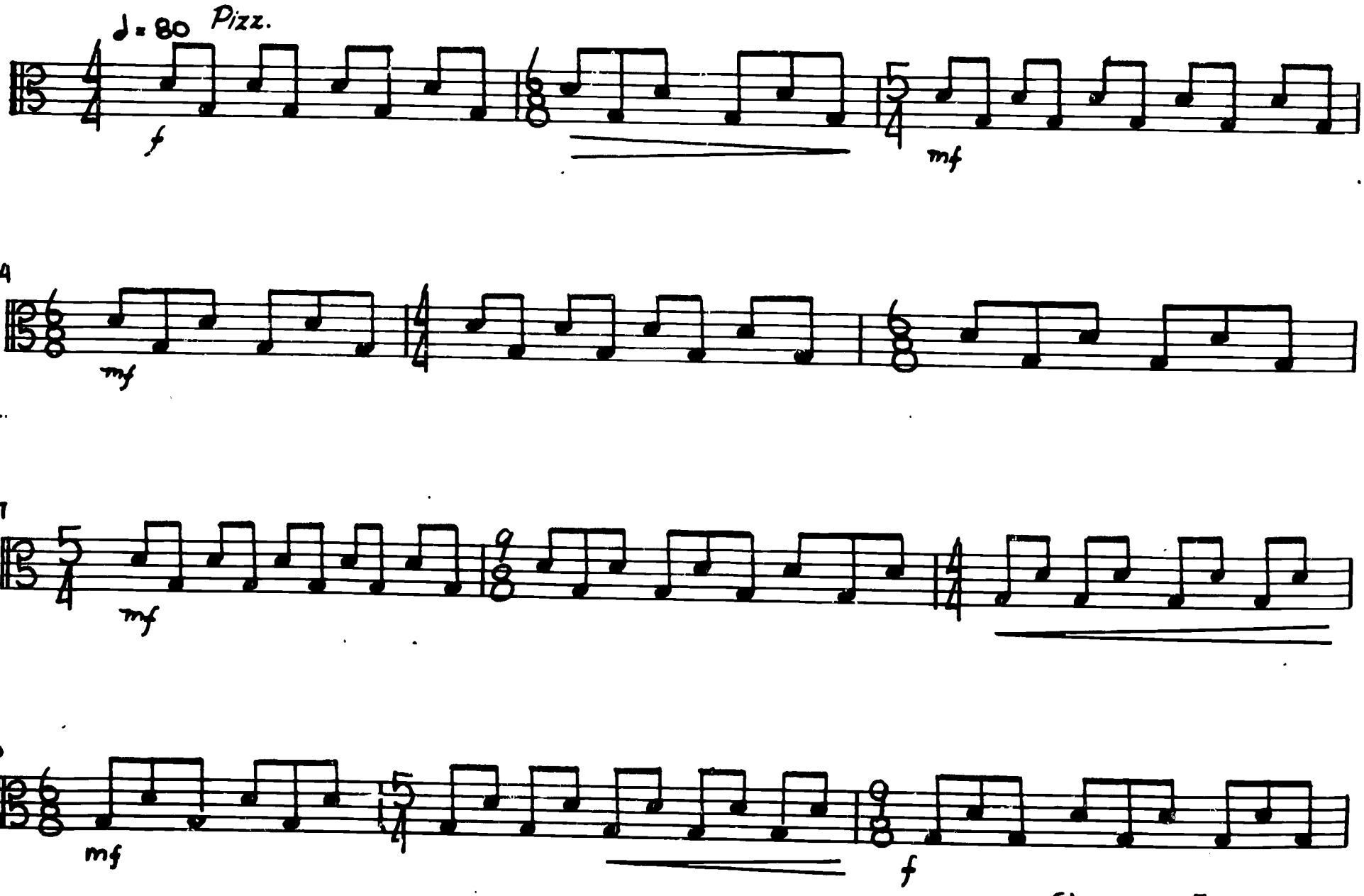
Viola

II. Song

♩ = 40 - 50

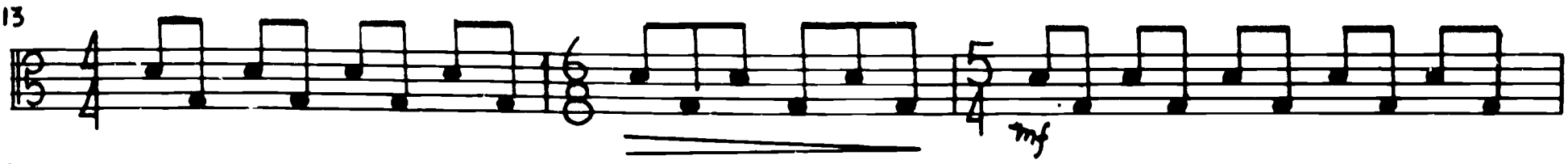


III. Dance



Viola

13



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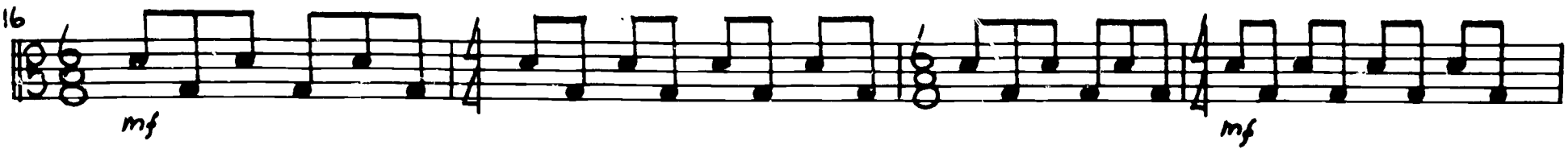

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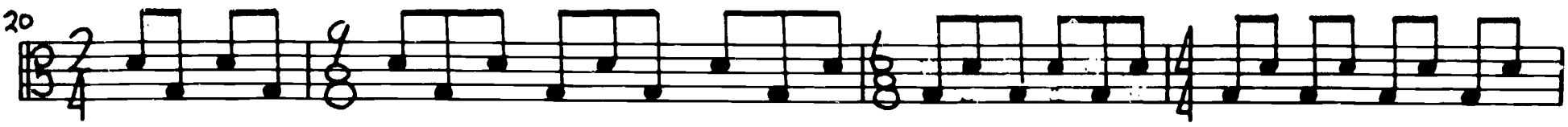

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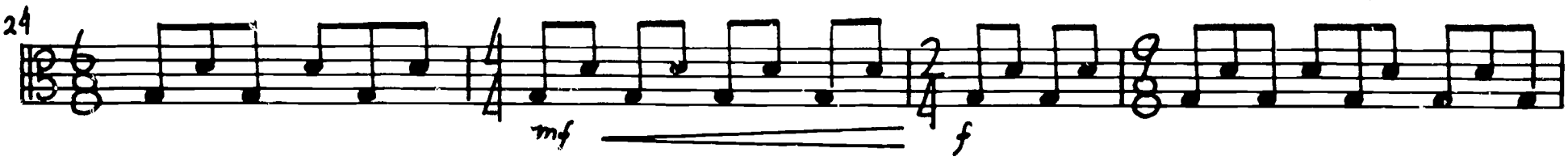

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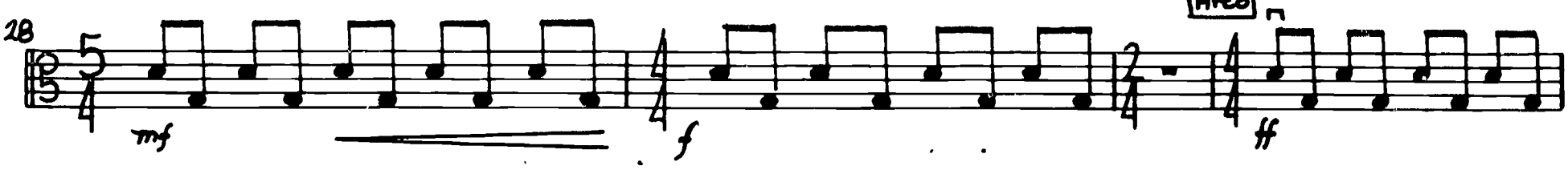

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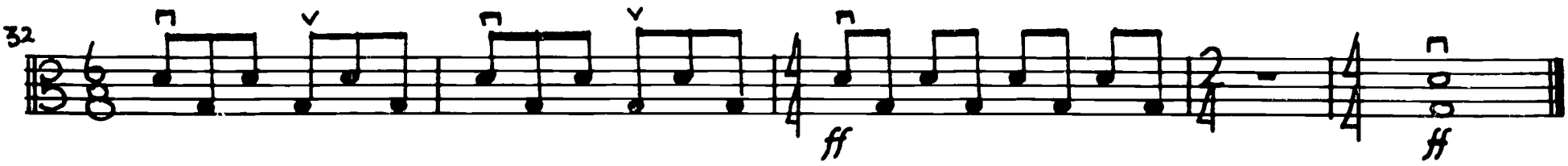
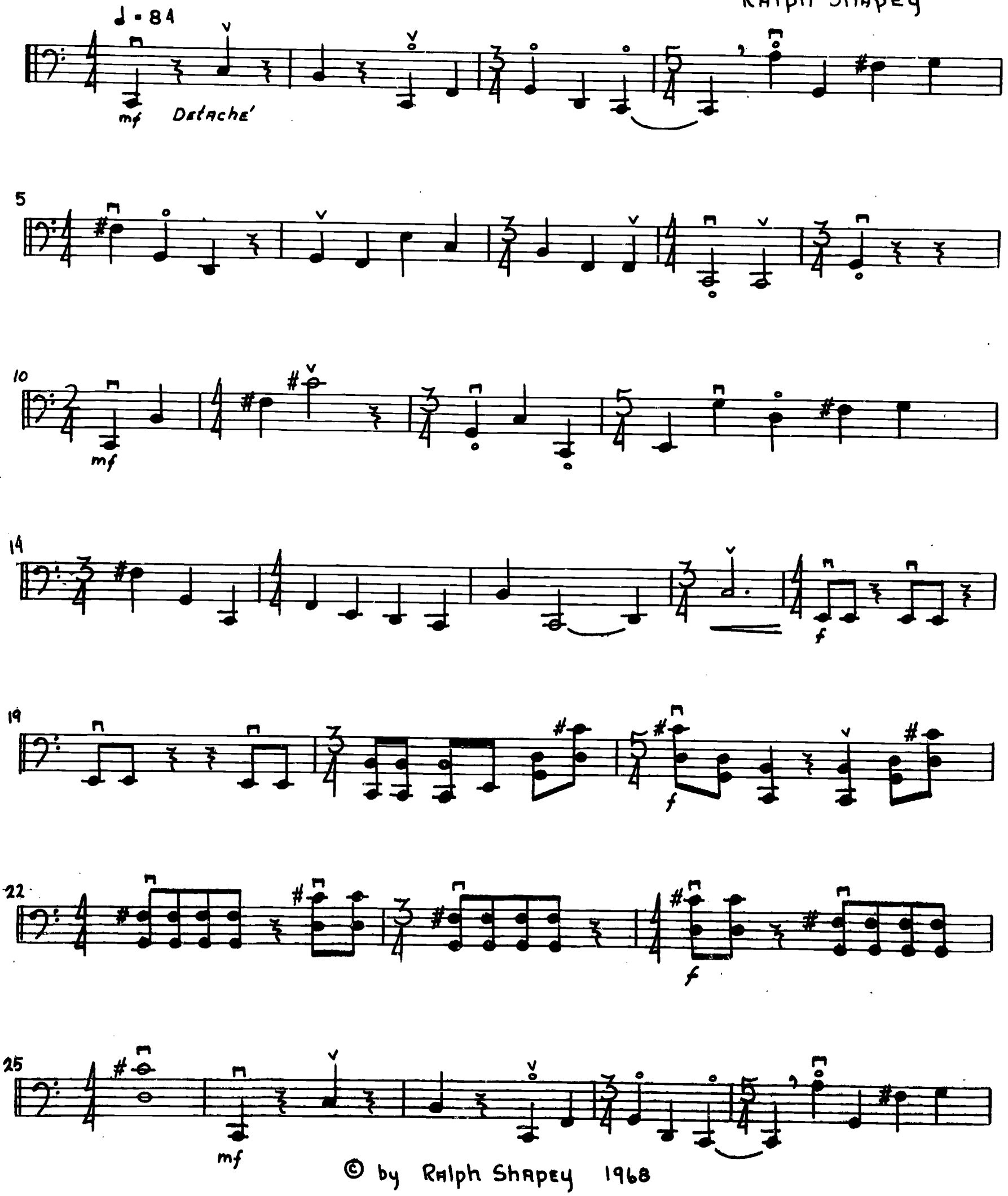


Cello

Three Concert Pieces for Young Players

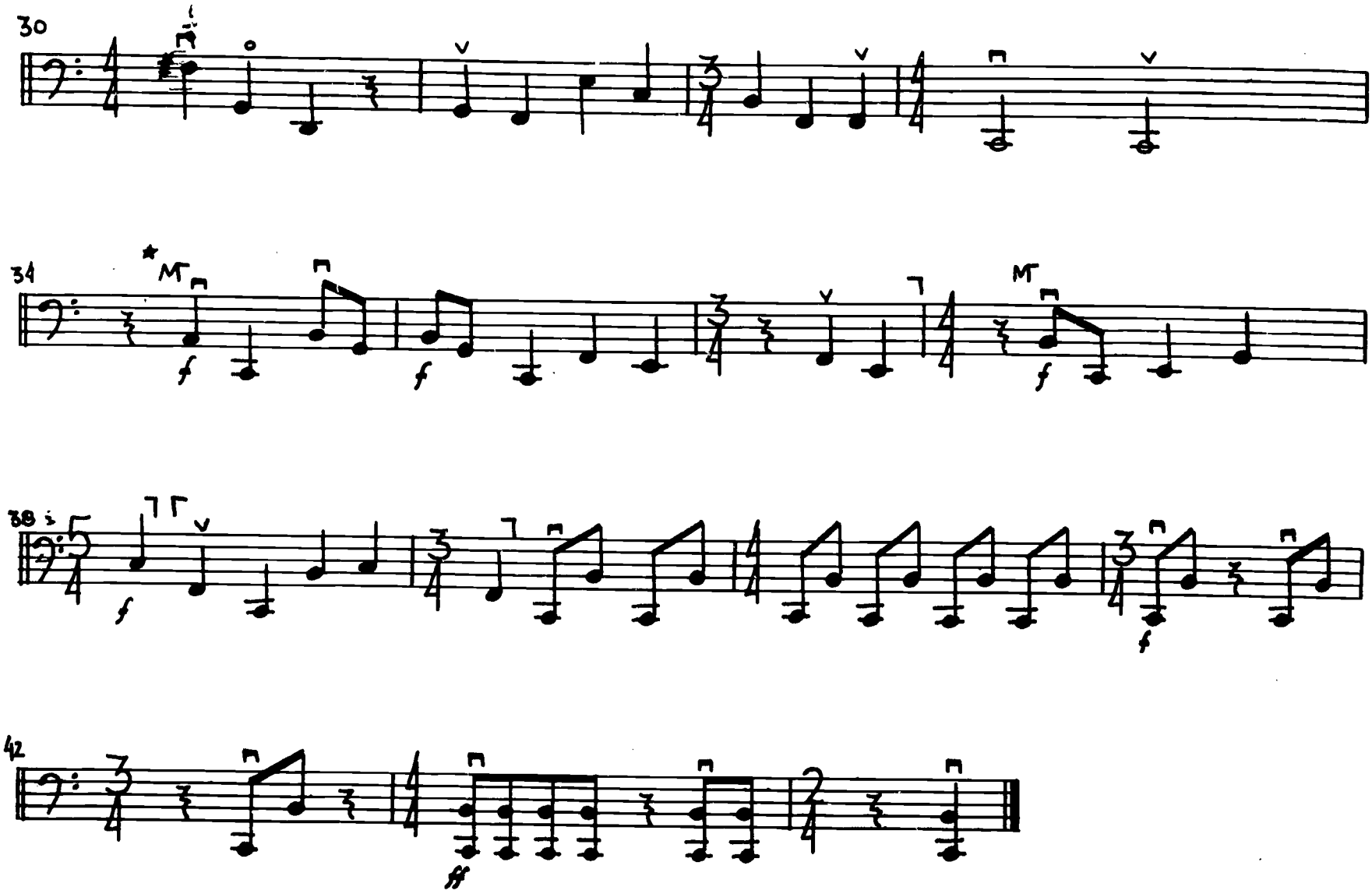
I. March

Ralph Shapey

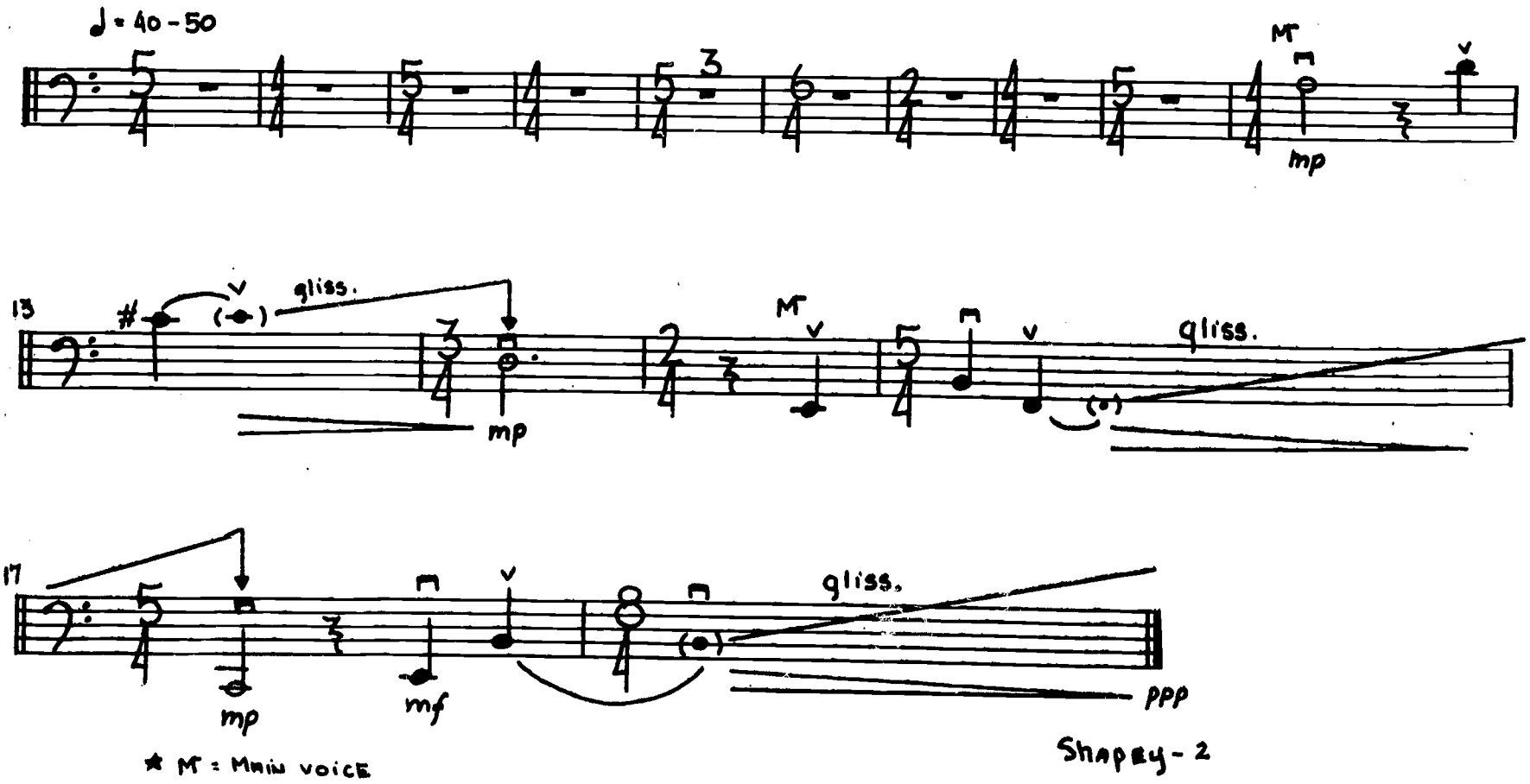


© by Ralph Shapey 1968

Cello

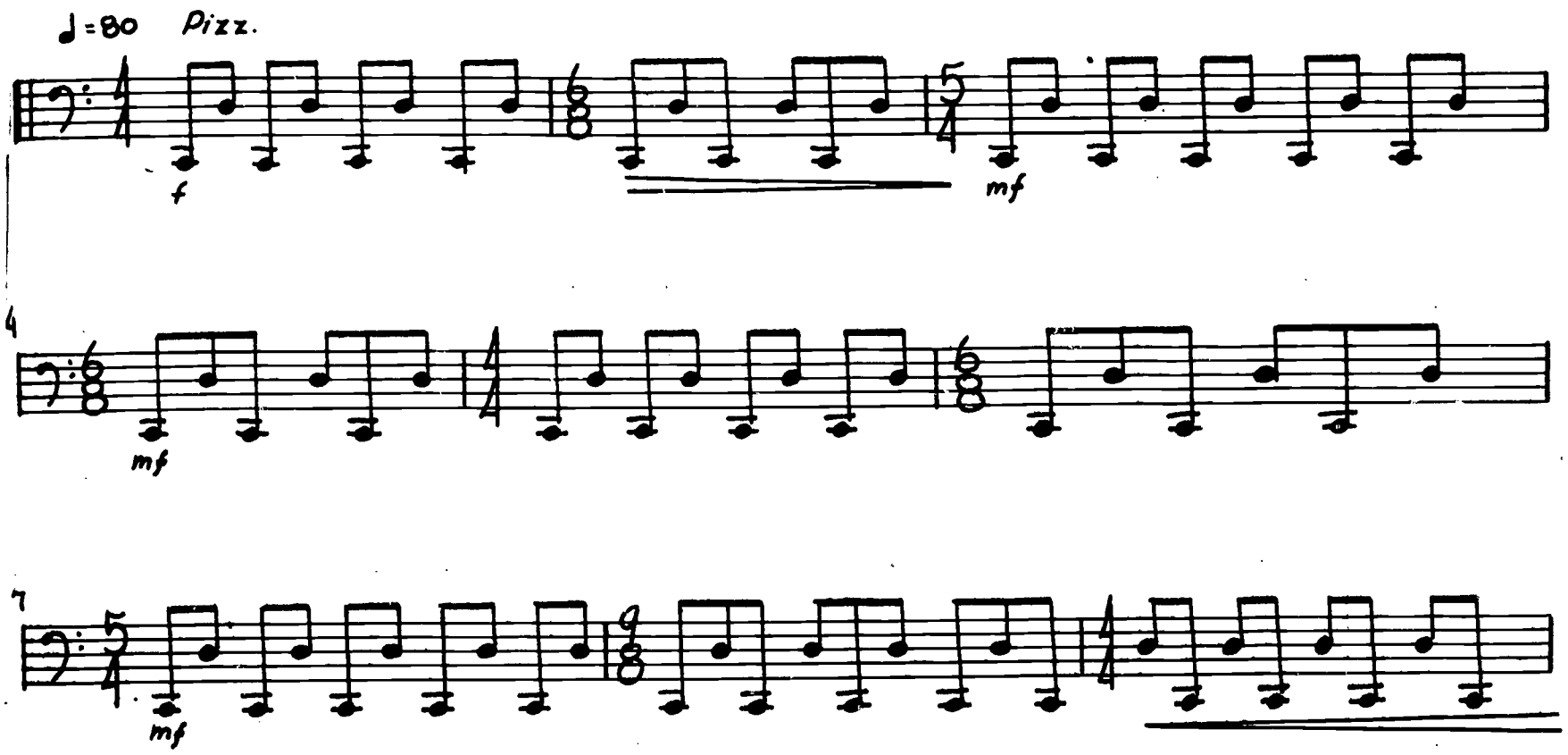


II. Song

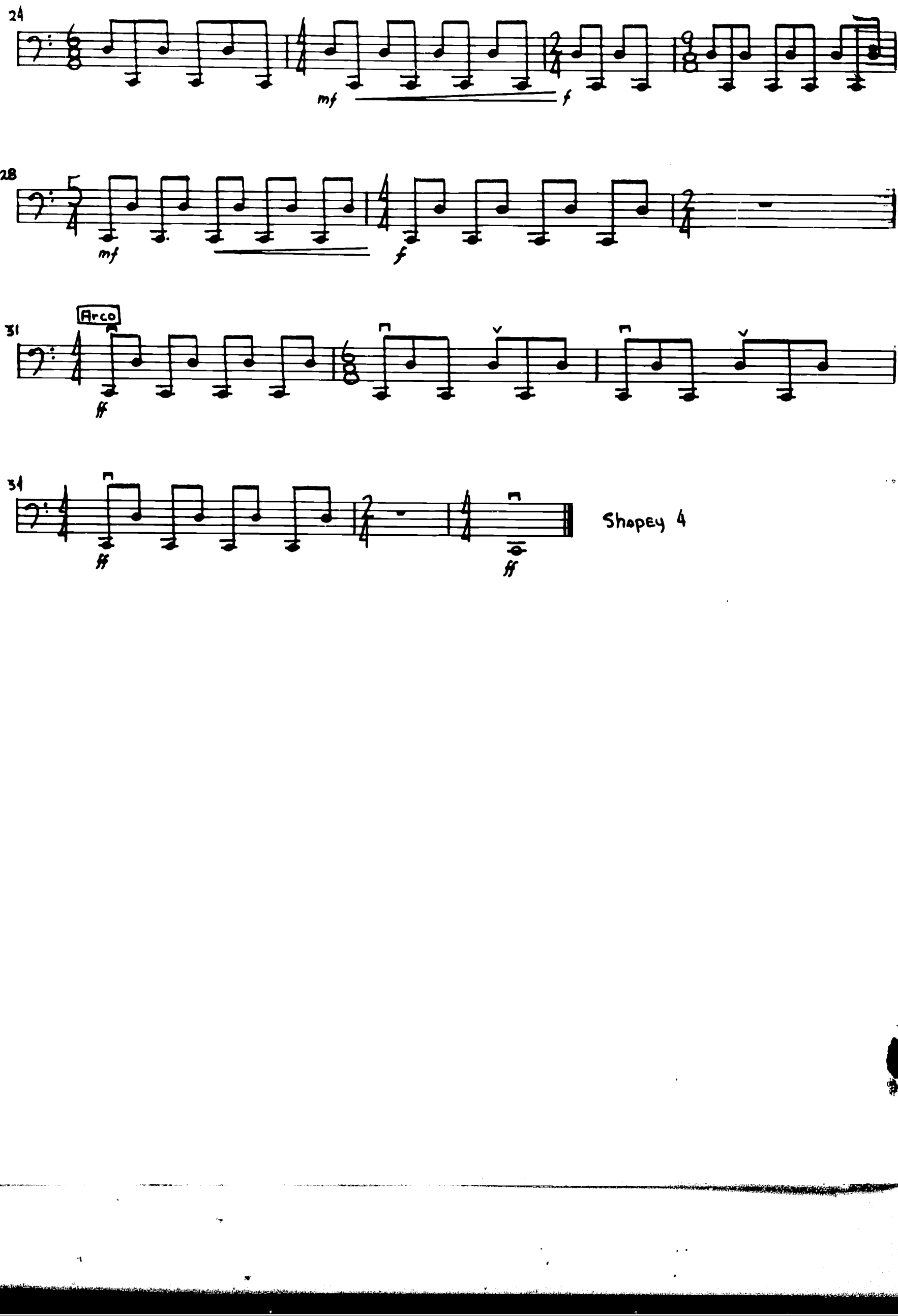


★ MT = Main voice

III. Dance



Cello



PERCUSSION

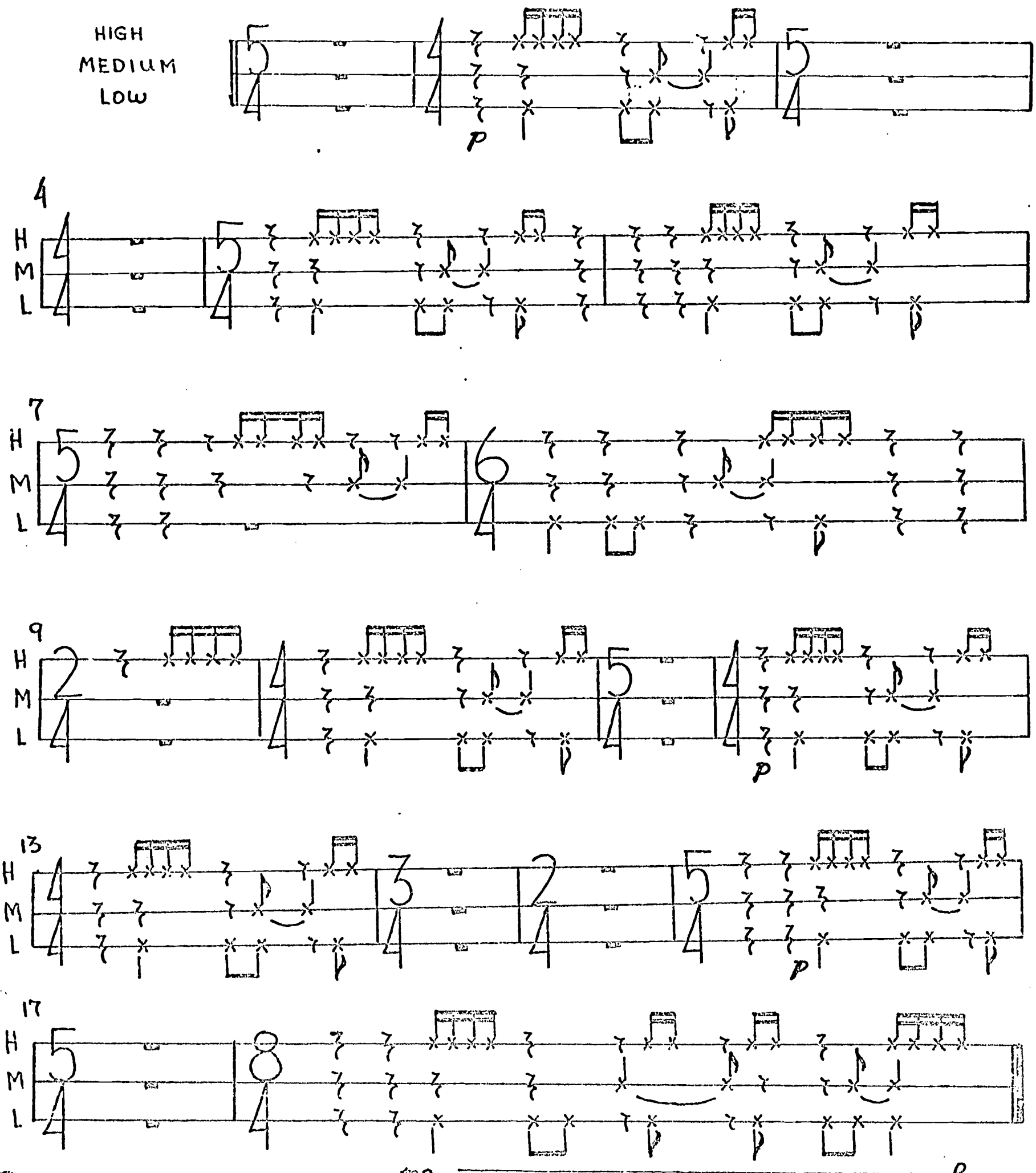
THREE CONCERT PIECES FOR YOUNG PLAYERS

I. MARCH - TACET

II. SONG

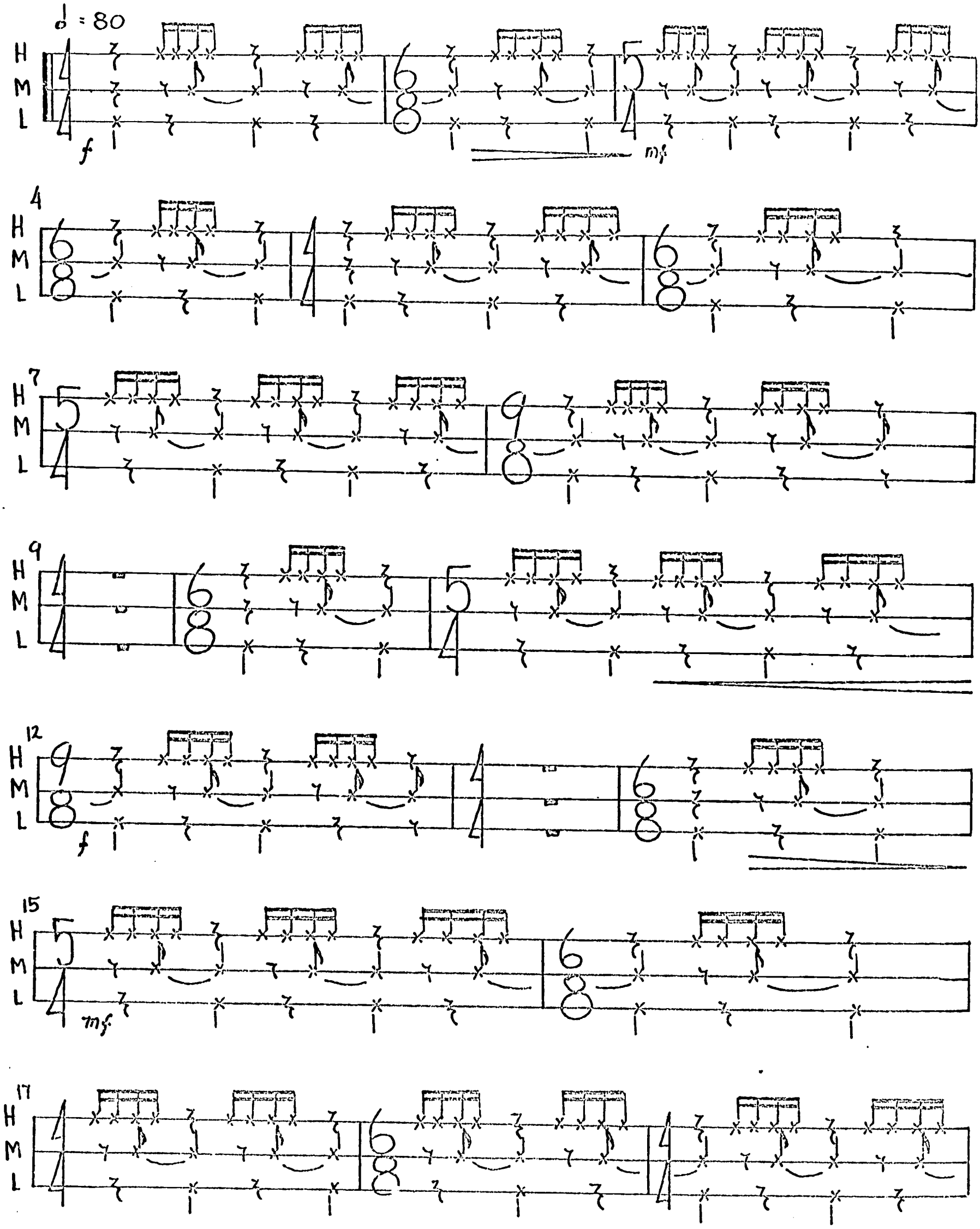
Ralph Shapey

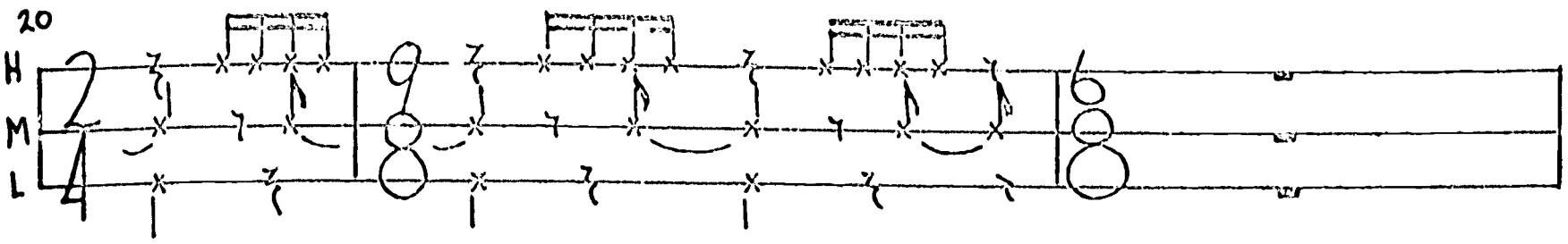
♩ = 40-50

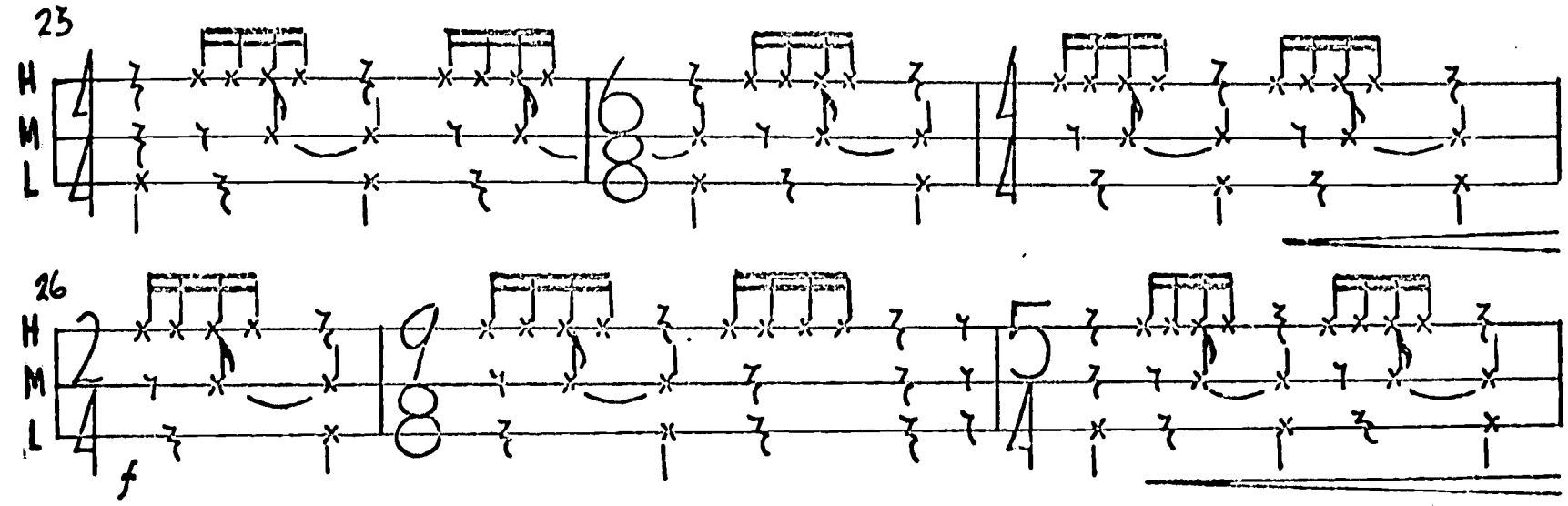


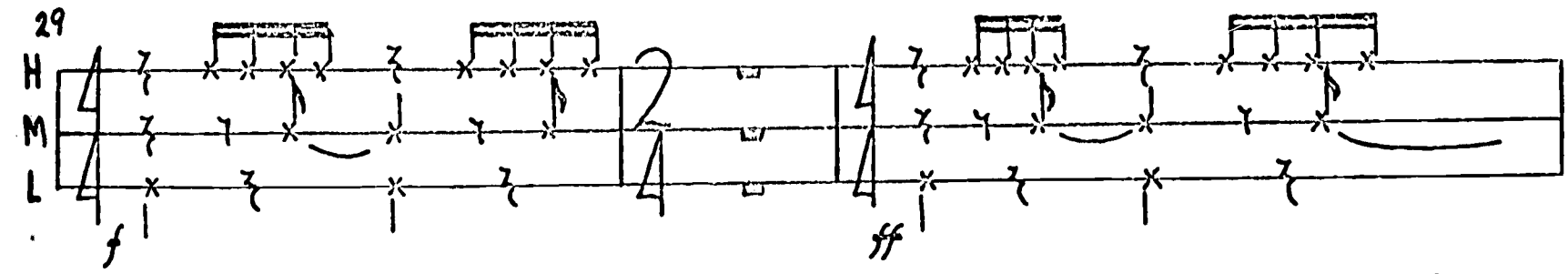
© by Ralph Shapey 1968

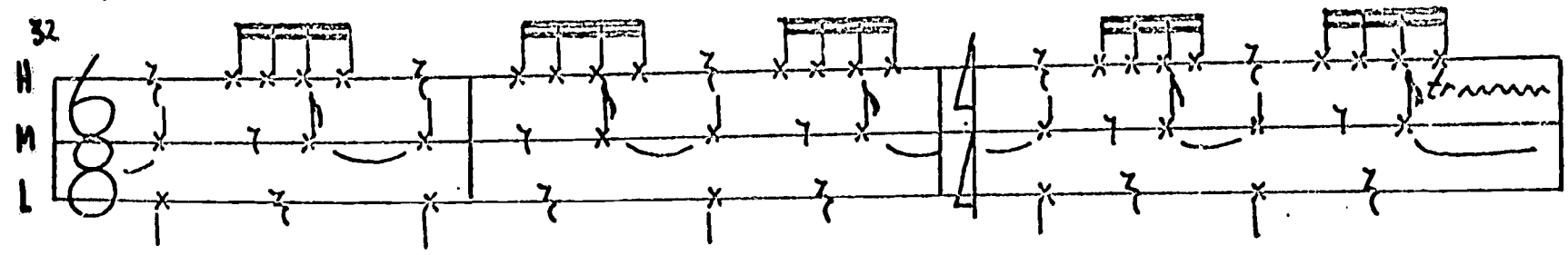
III. Dance

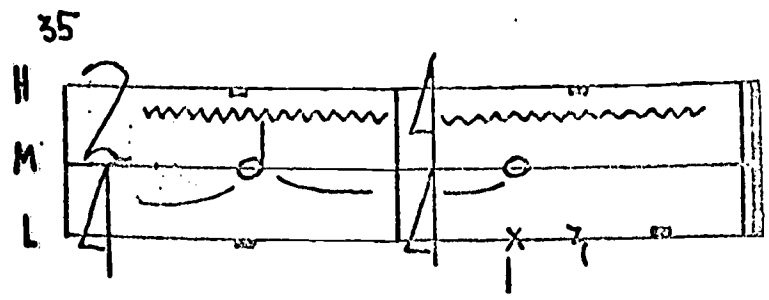



20
H
M
L


23
H
M
L
26
H
M
L
f


29
H
M
L
f
ff

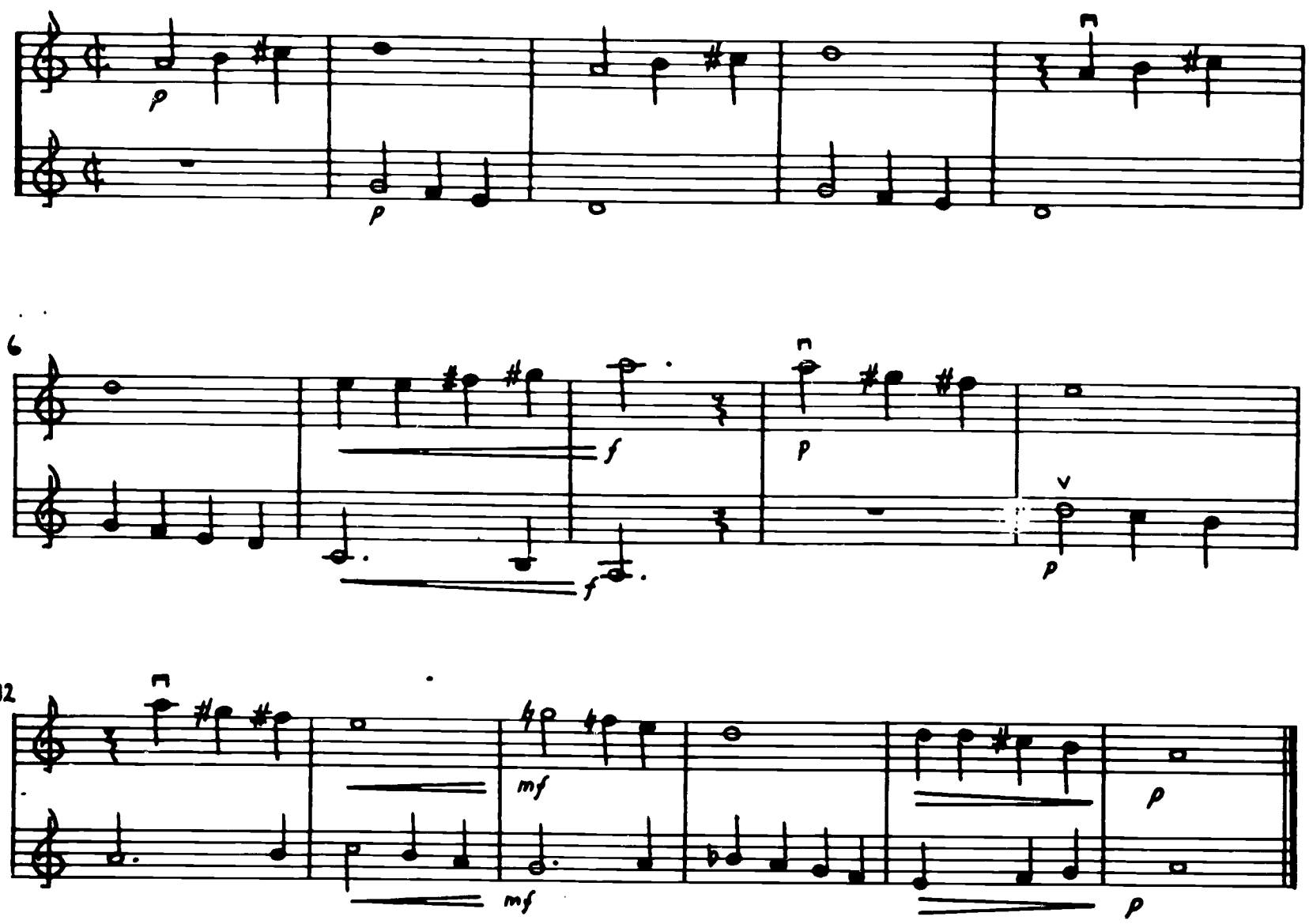

32
H
M
L


35
H
M
L

Theme and Variations
(for two violins)

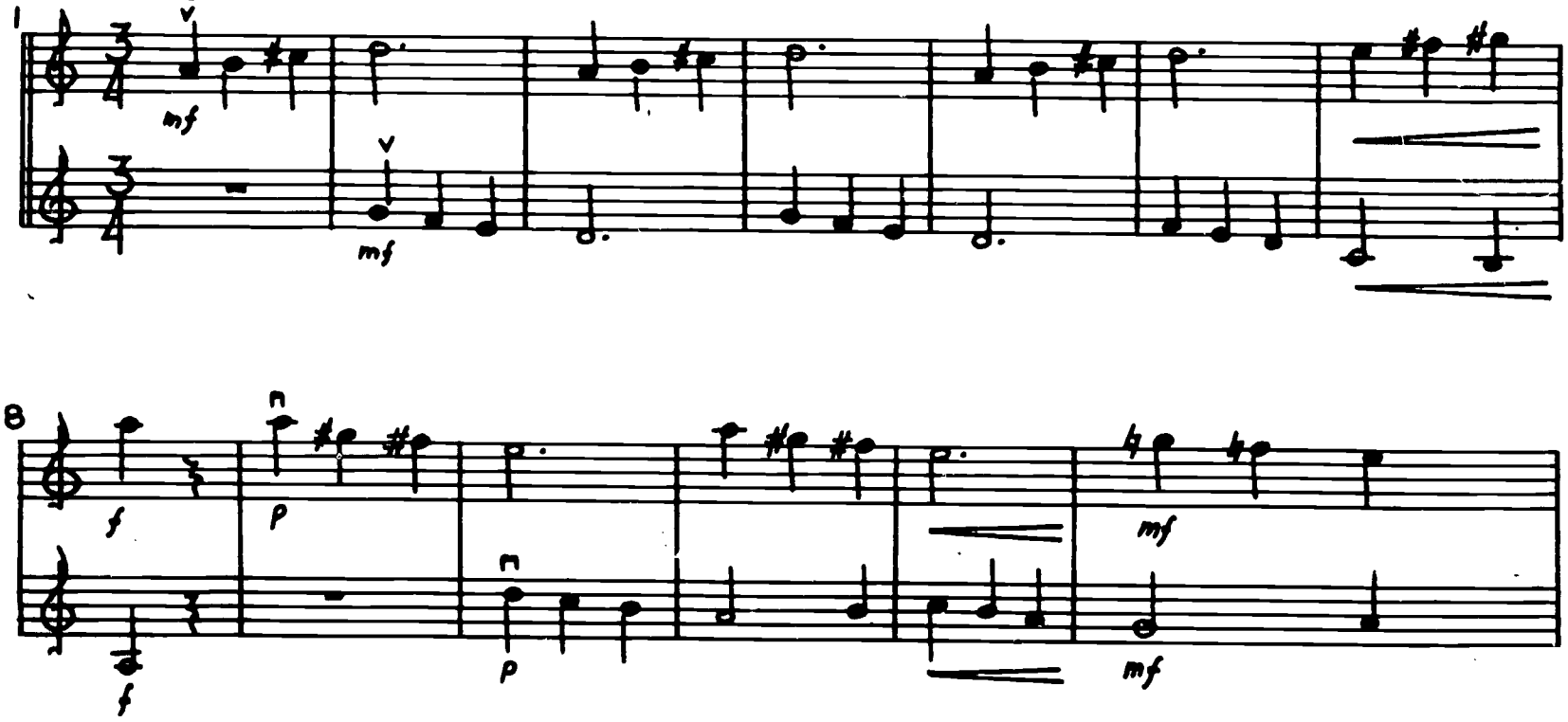
Alan Shulman

♩ = 72



Variation I

♩. = 63



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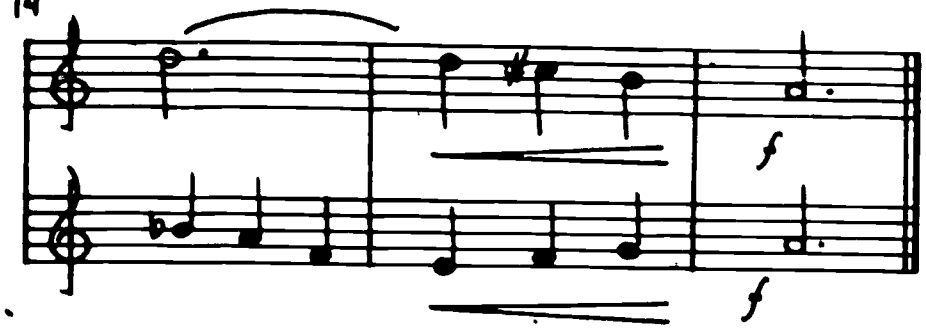
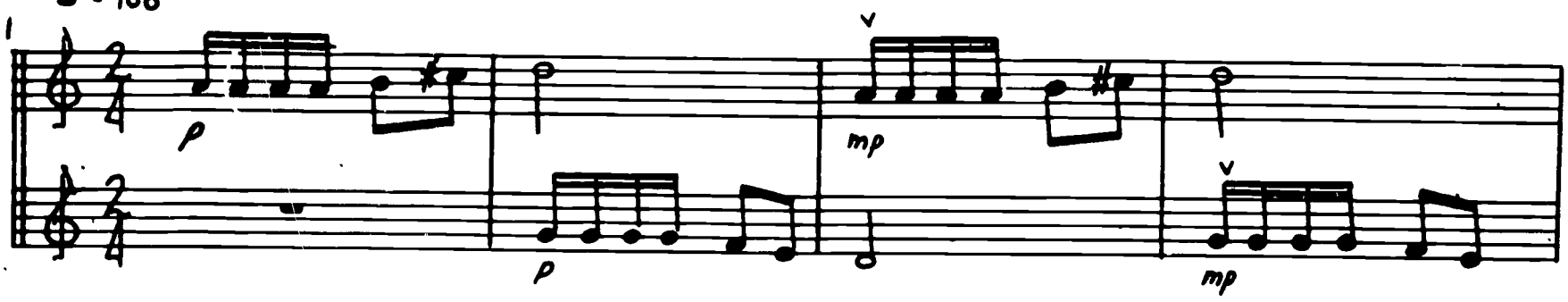


VARIATION II

♩ = 100



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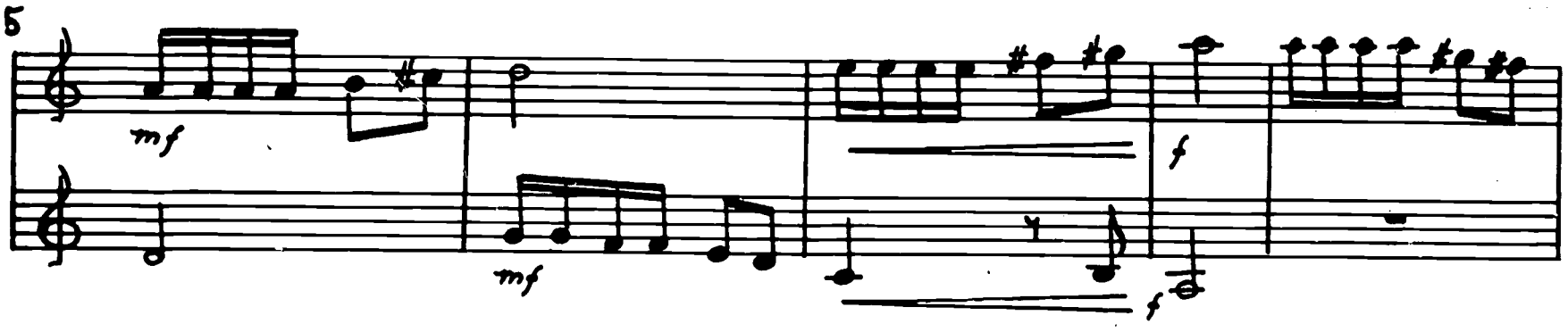

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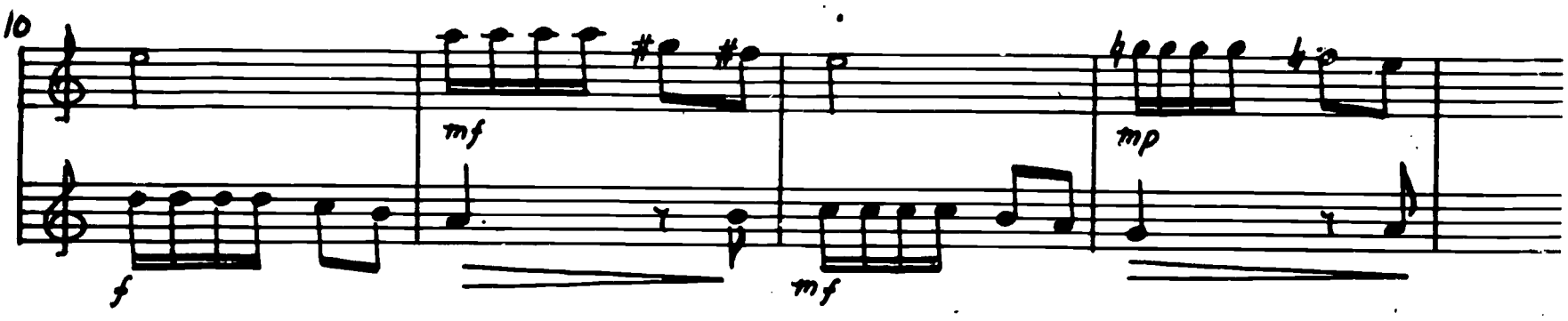

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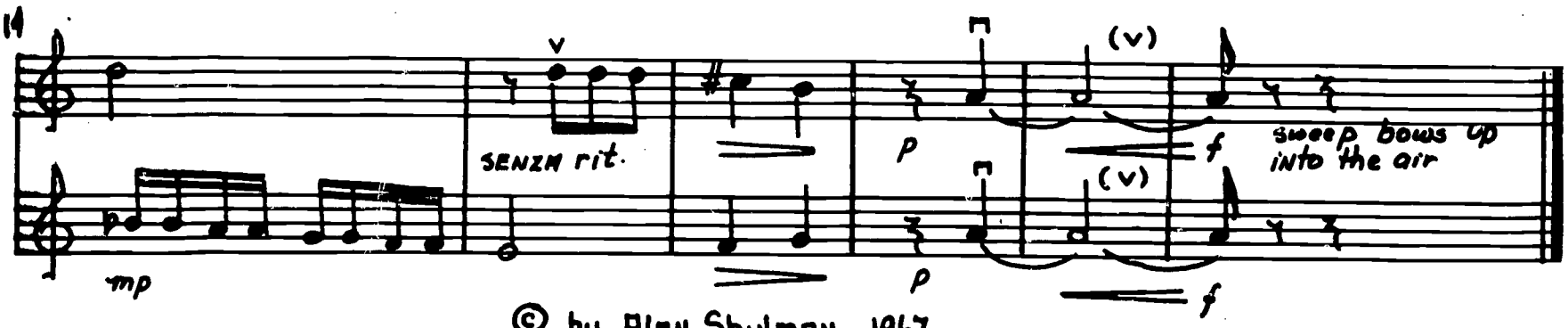

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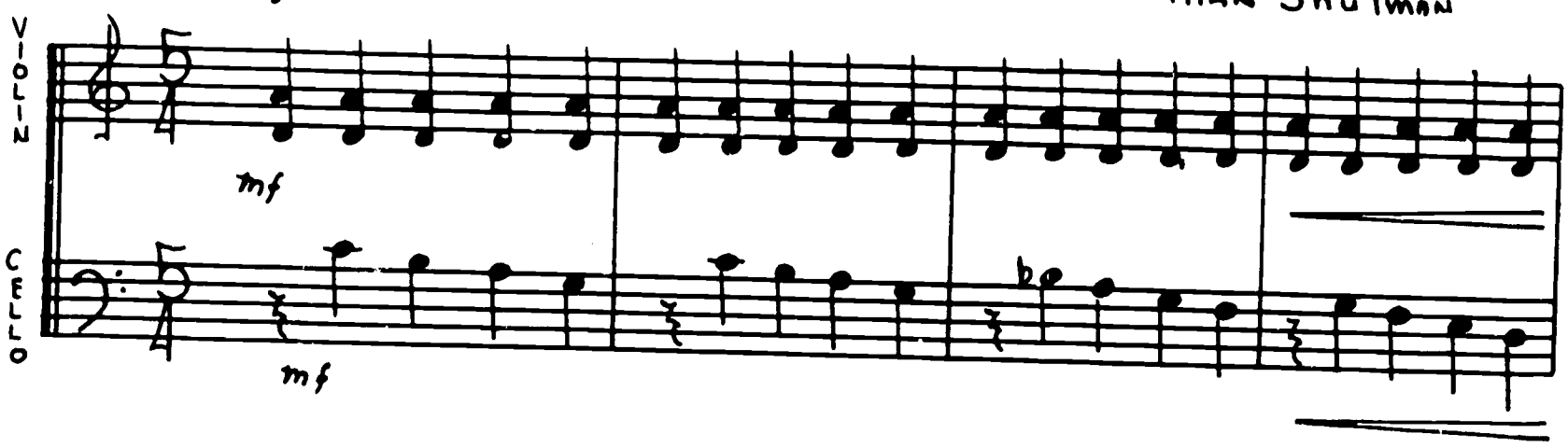
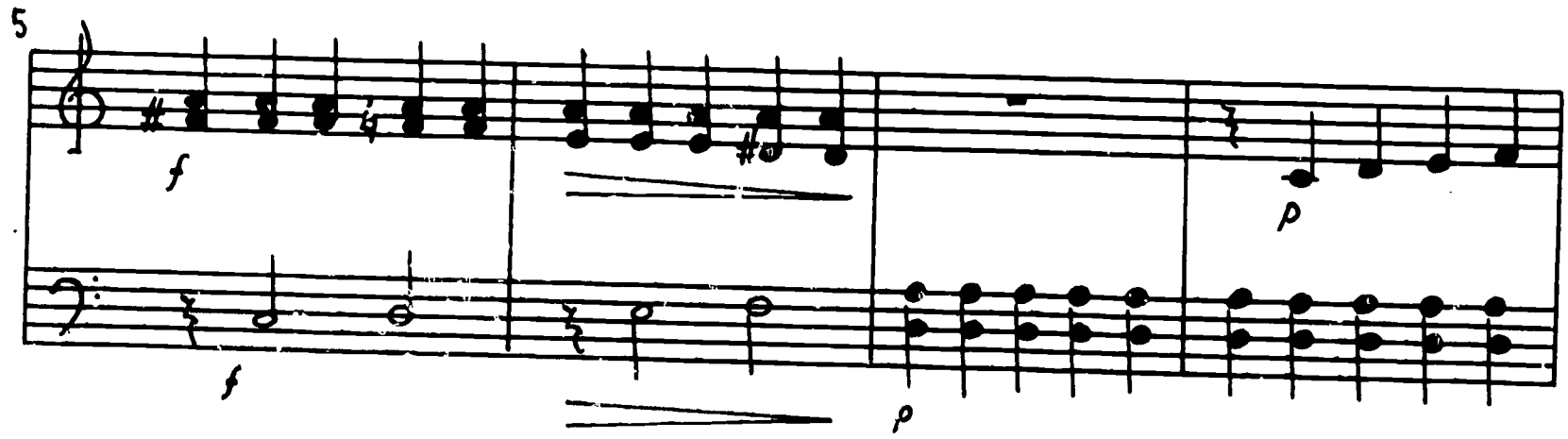
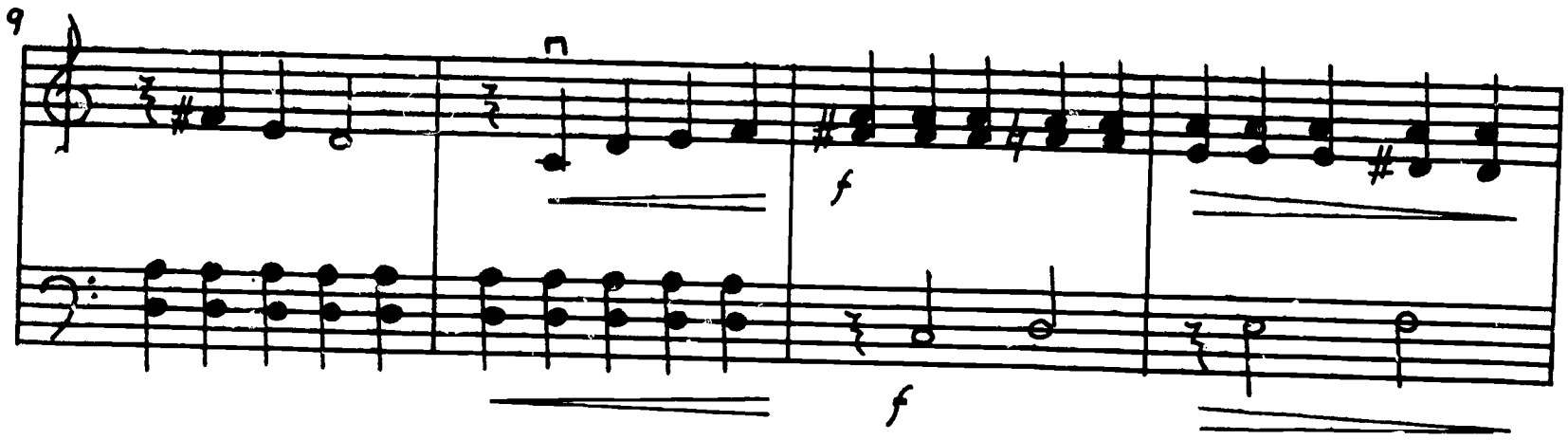
Duet for Violin and Cello

Poco Allegro ♩ = 144

Alan Shulman







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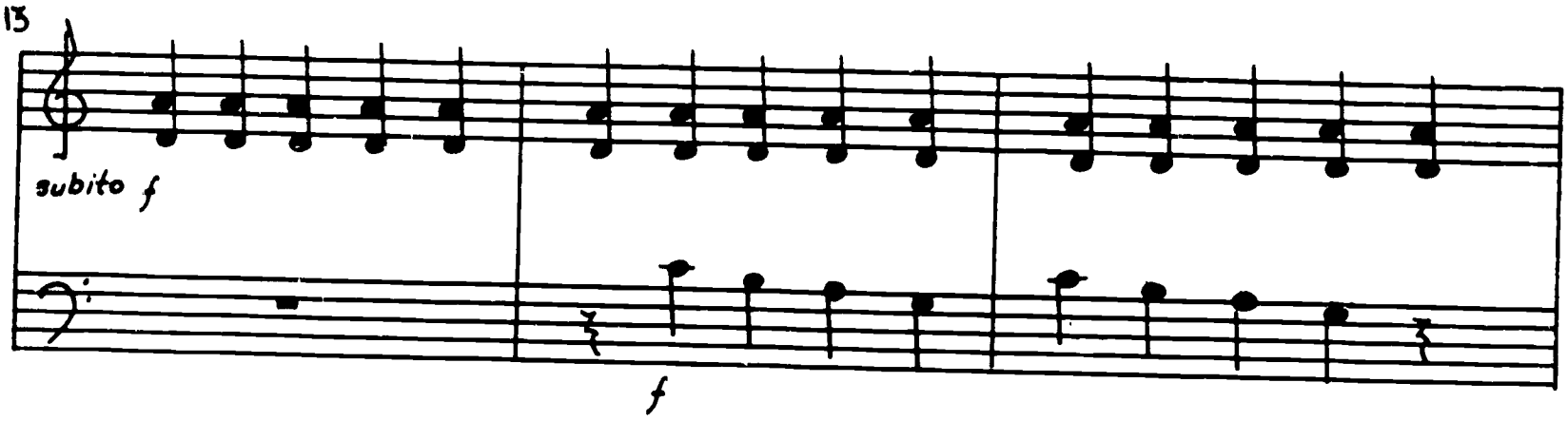

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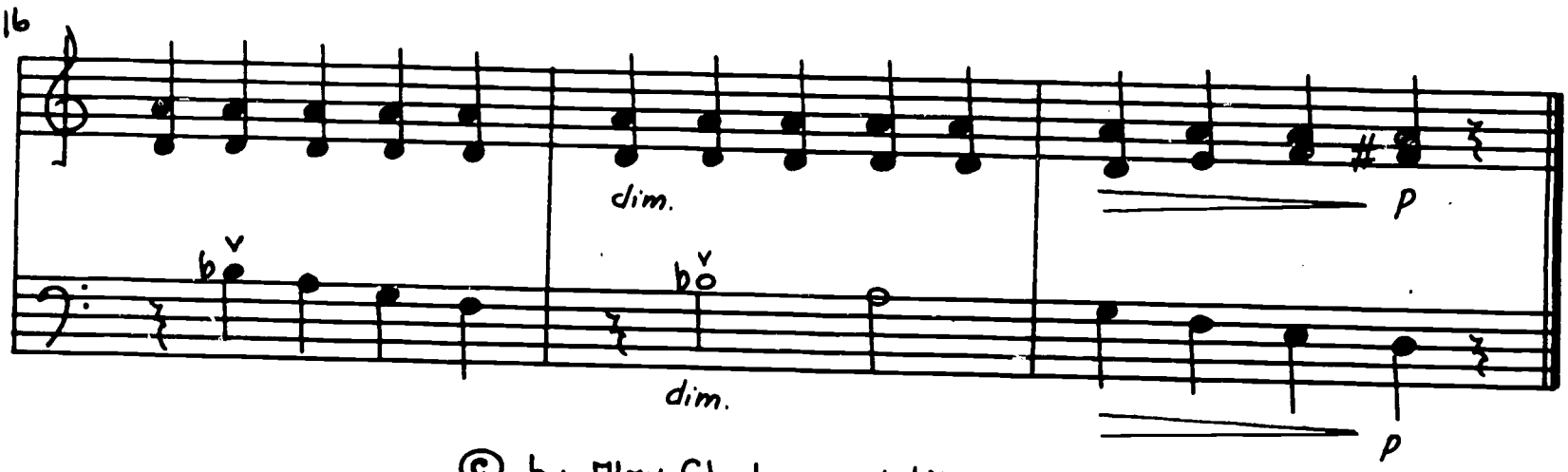

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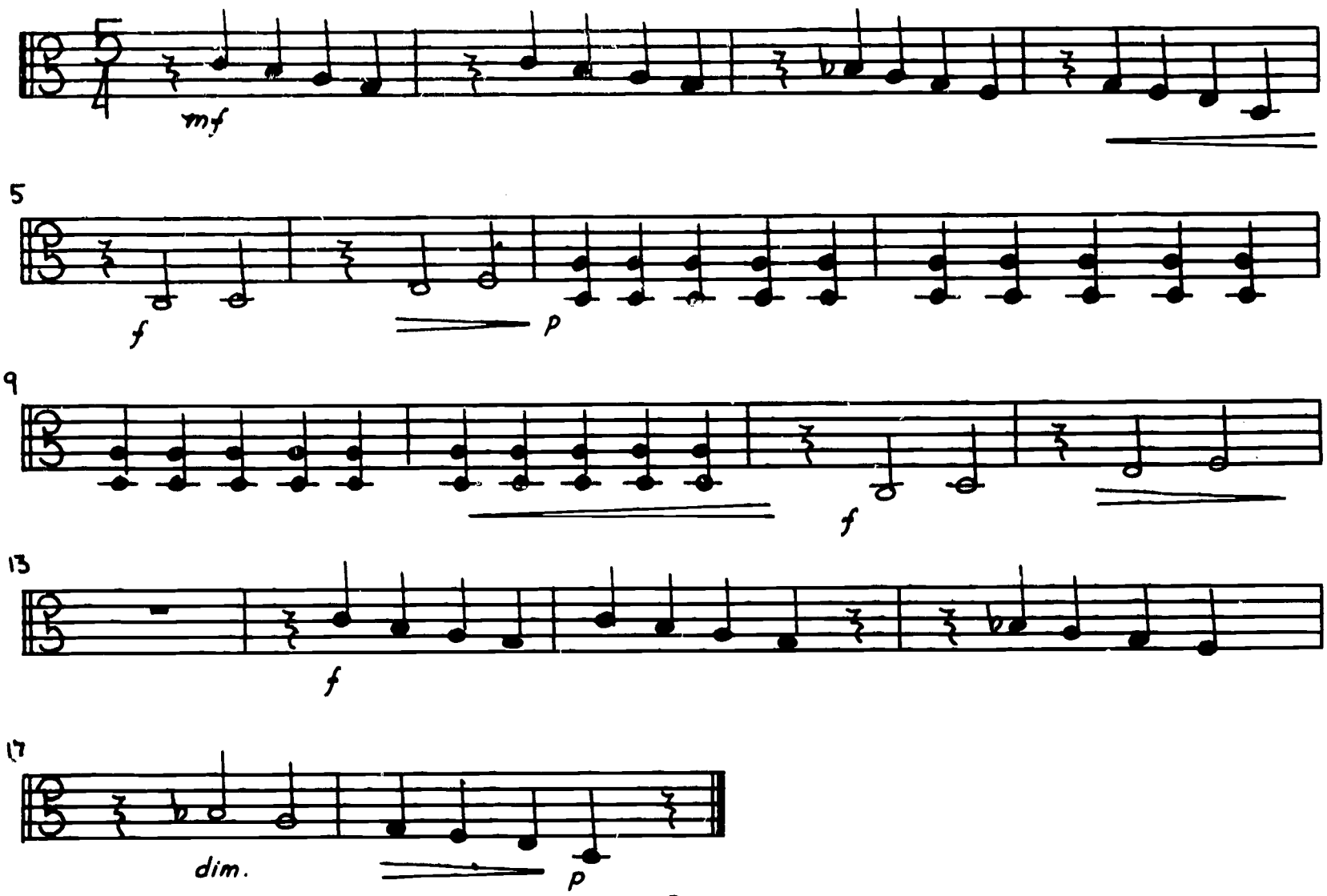
Viola (optional)

Duet for Violin and Cello

Poco Allegro ♩=144

Alan Shulman



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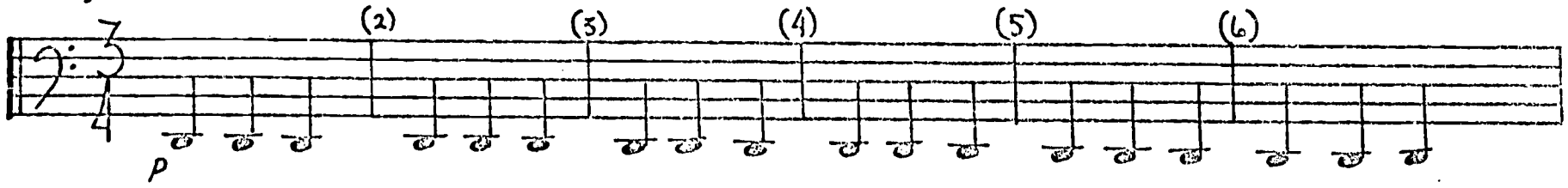
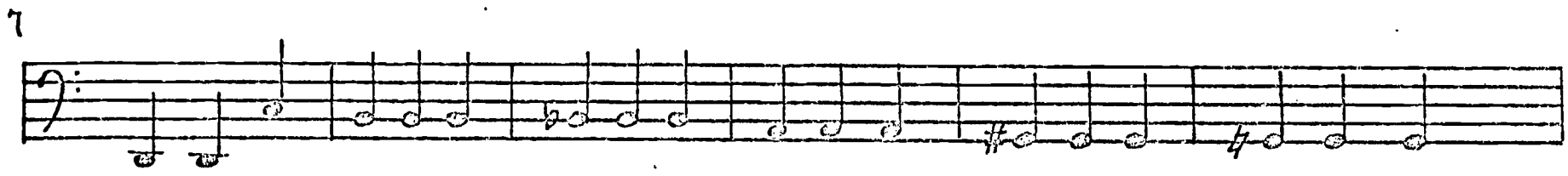
Cello

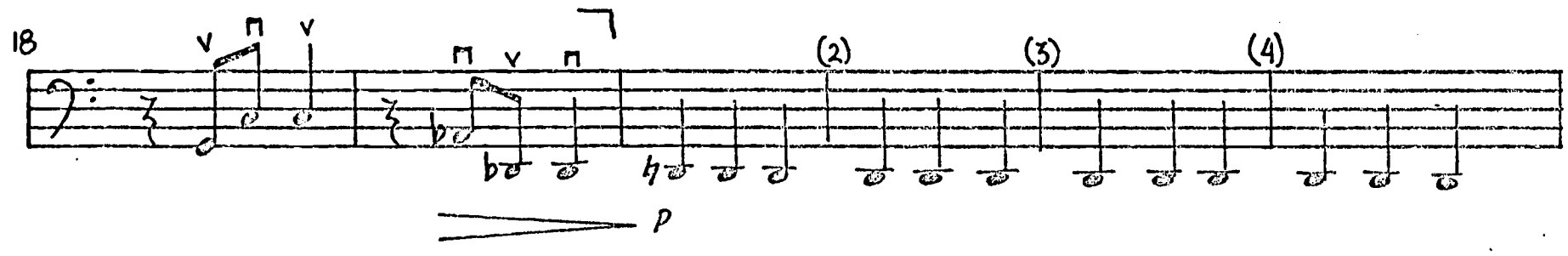
Study for String Trio

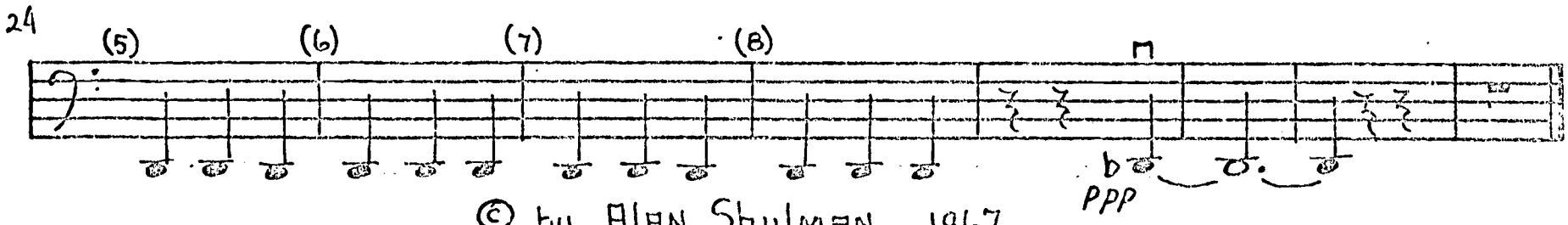
Larghetto ♩ = 80

Alan Shulman









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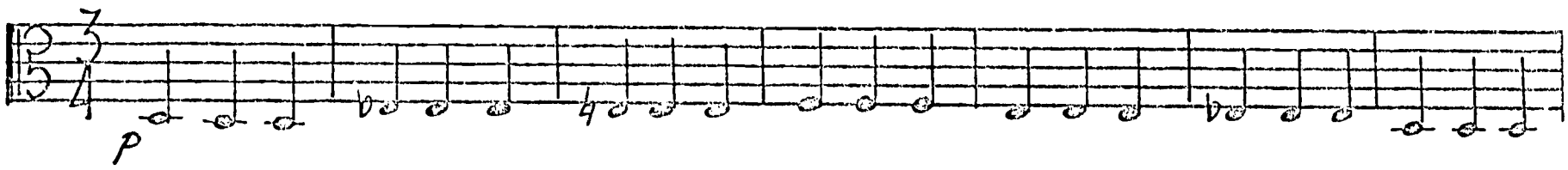
Viola

Study for String Trio

Larghetto ♩= 80

Alan Shulman



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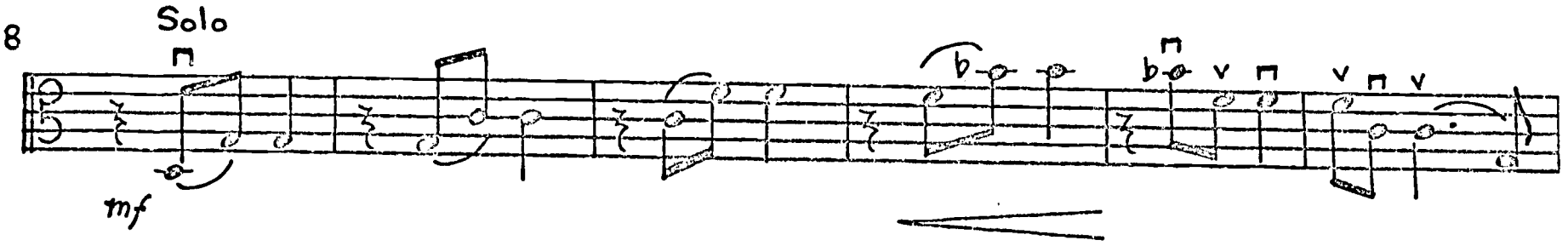

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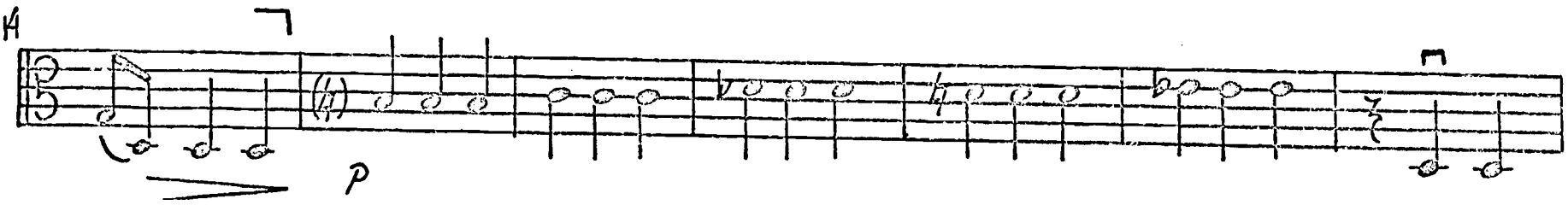

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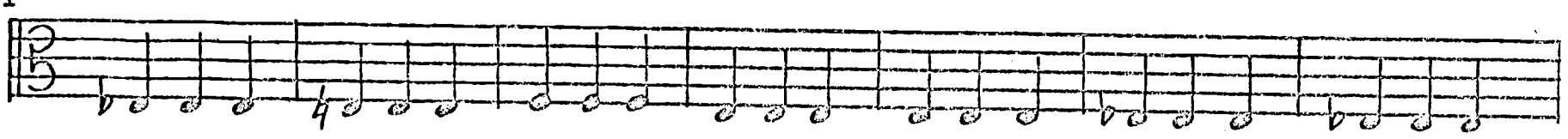

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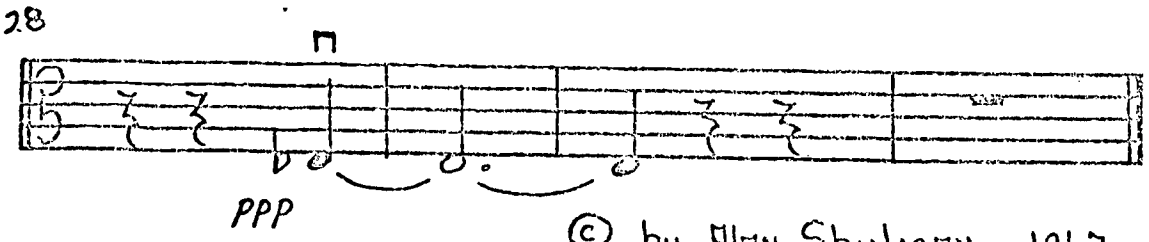

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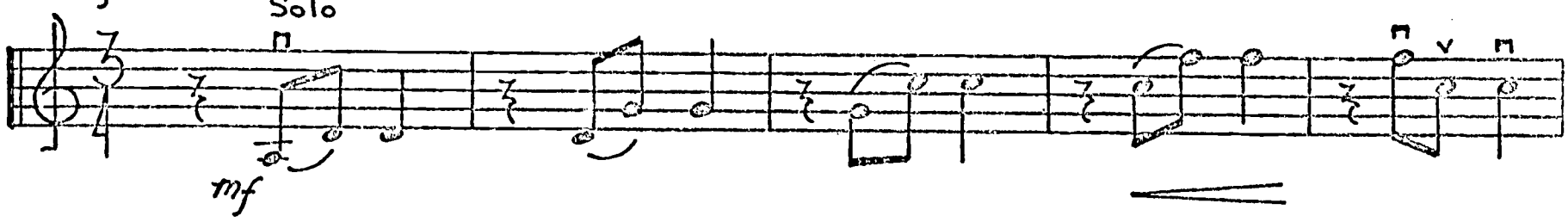
Violin

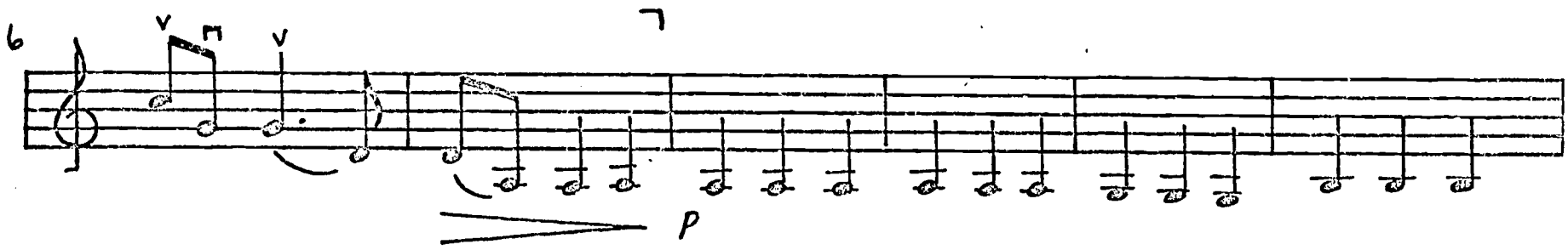
Study for String Trio

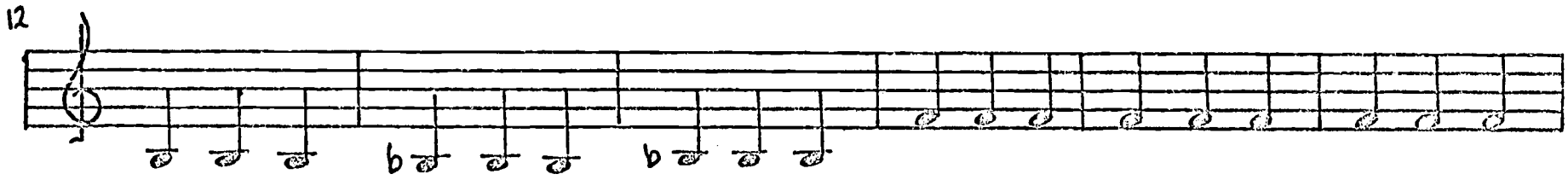
Larghetto ♩ = 80

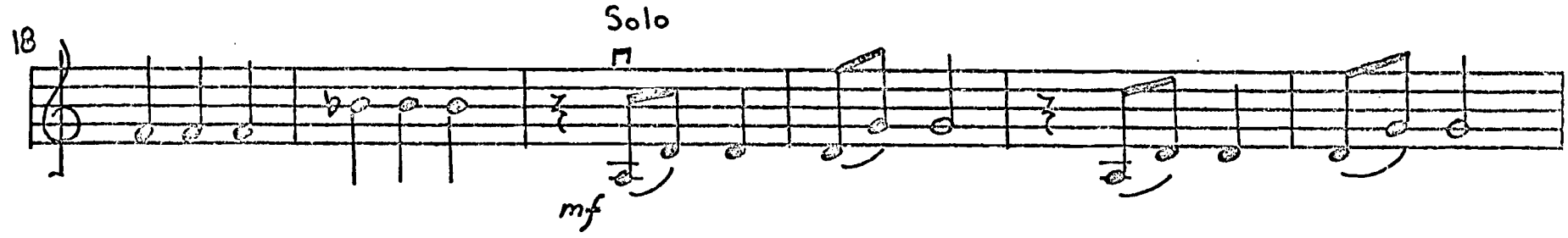
Solo

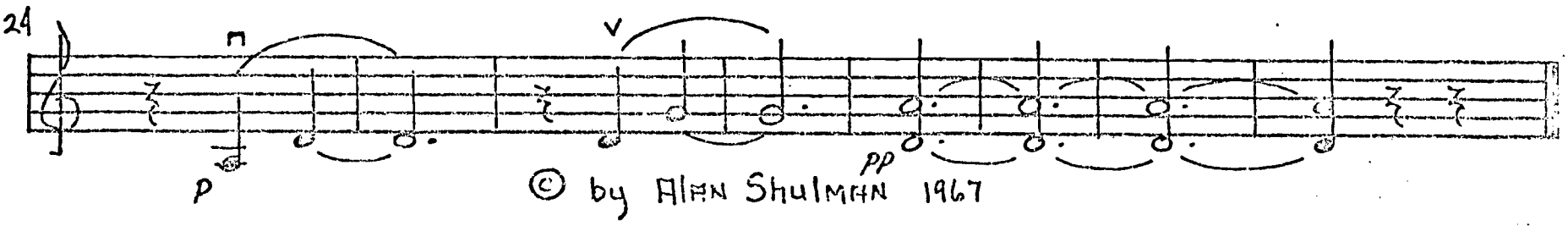
Alan Shulman











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Larghetto ♩ = 80

C. STUDY IN FIFTHS* STRING TRIO

Solo

VIOLIN

VIOLA

CELLO

9.

VN.

VLA.

C.

17

VN.

VLA.

C.

Solo

26.

VN.

VLA.

C.

THS* STRING TRIO

ALAN SHULMAN

Solo

Solo

TIME 1:15

* Paul Hindemith maintained that there was no such interval as a fourth; it was an inverted fifth, which he proved acoustically. #2/67

Written for the University of Illinois String Research Project.

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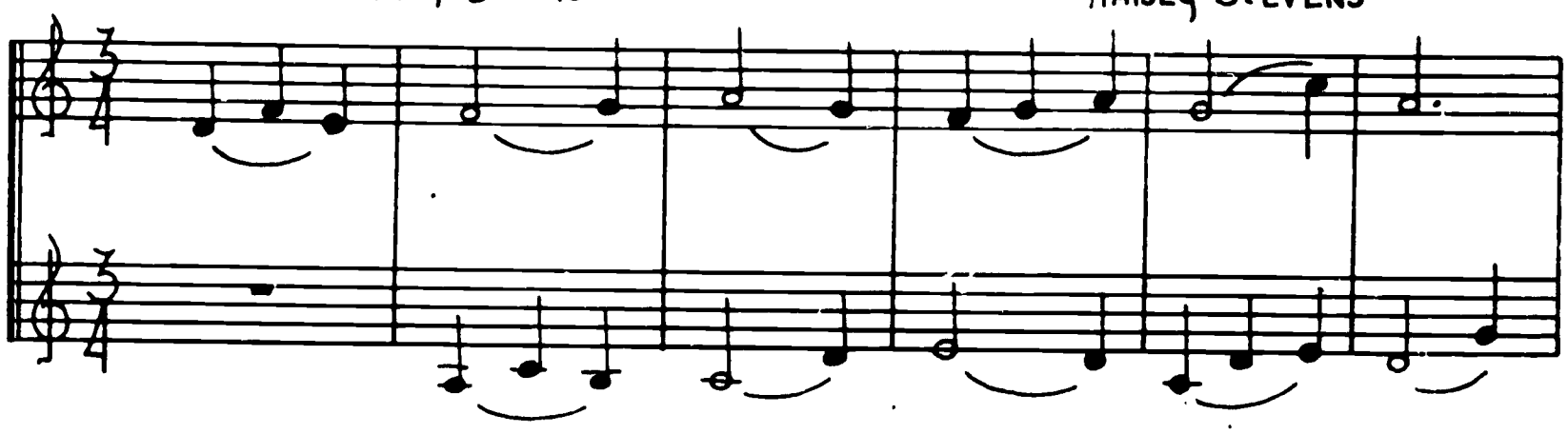
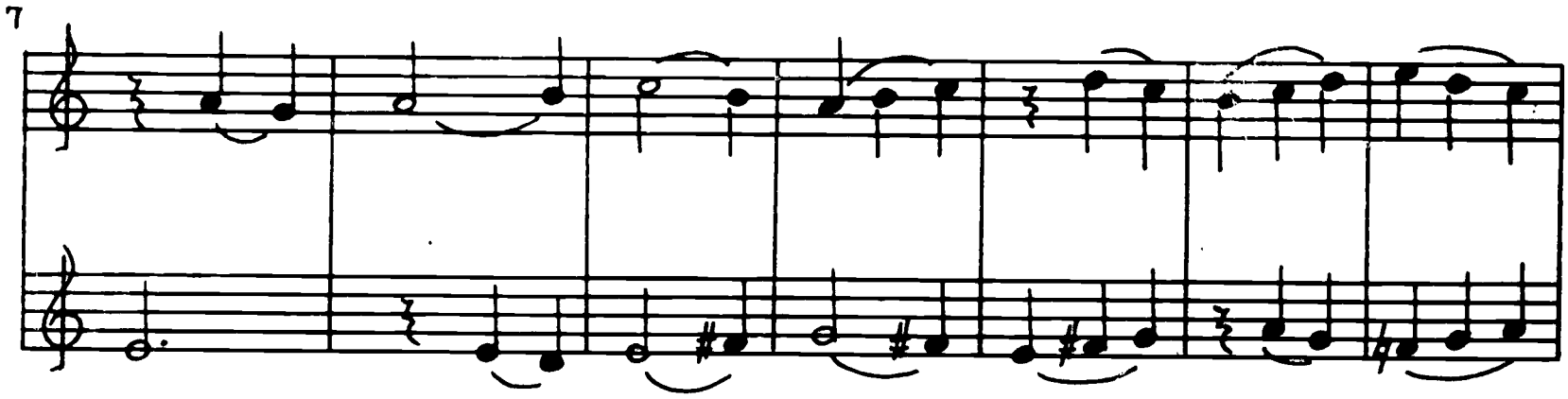
Bicinia for Two Violins

1. Andante ♩ = 144; ♩. = 48

Halsey Stevens



7



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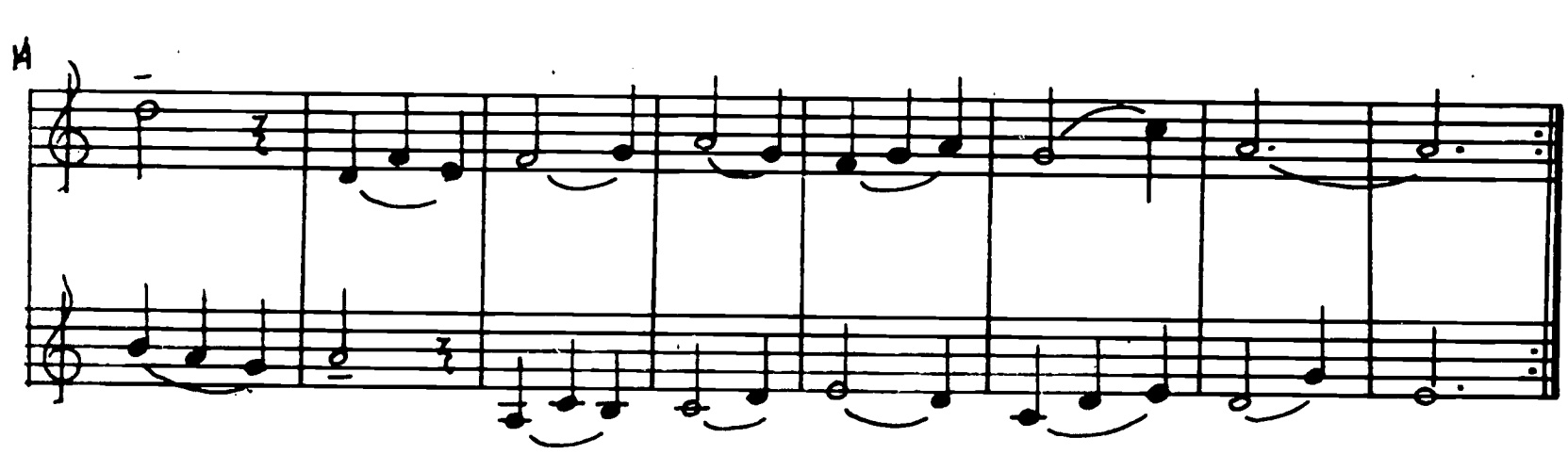
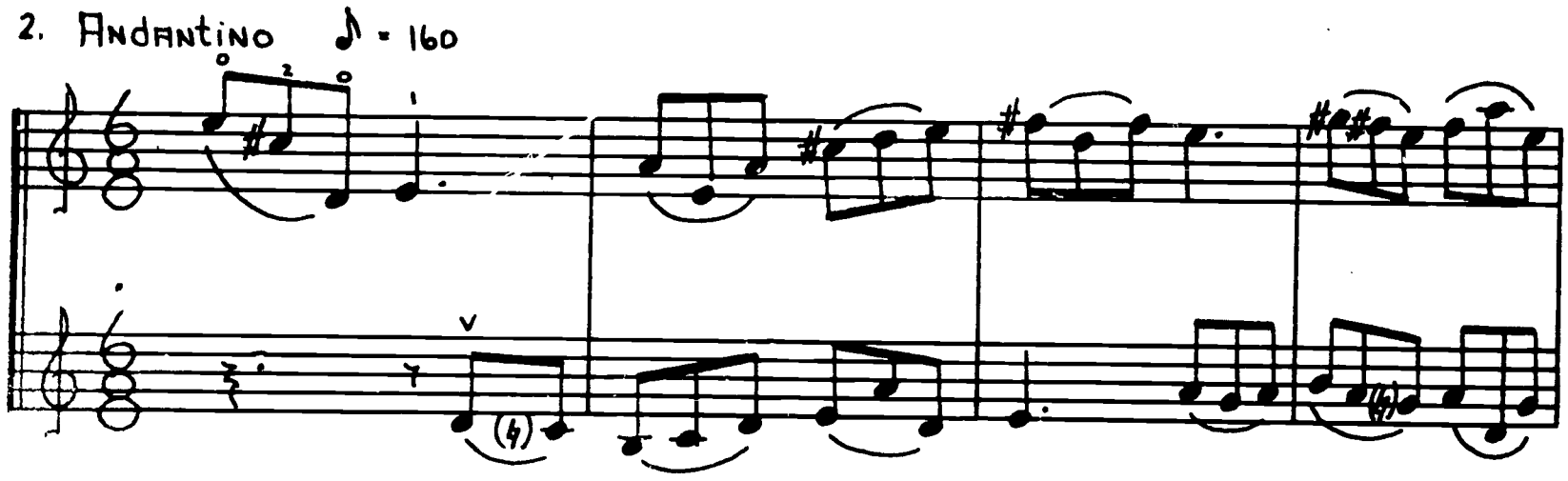
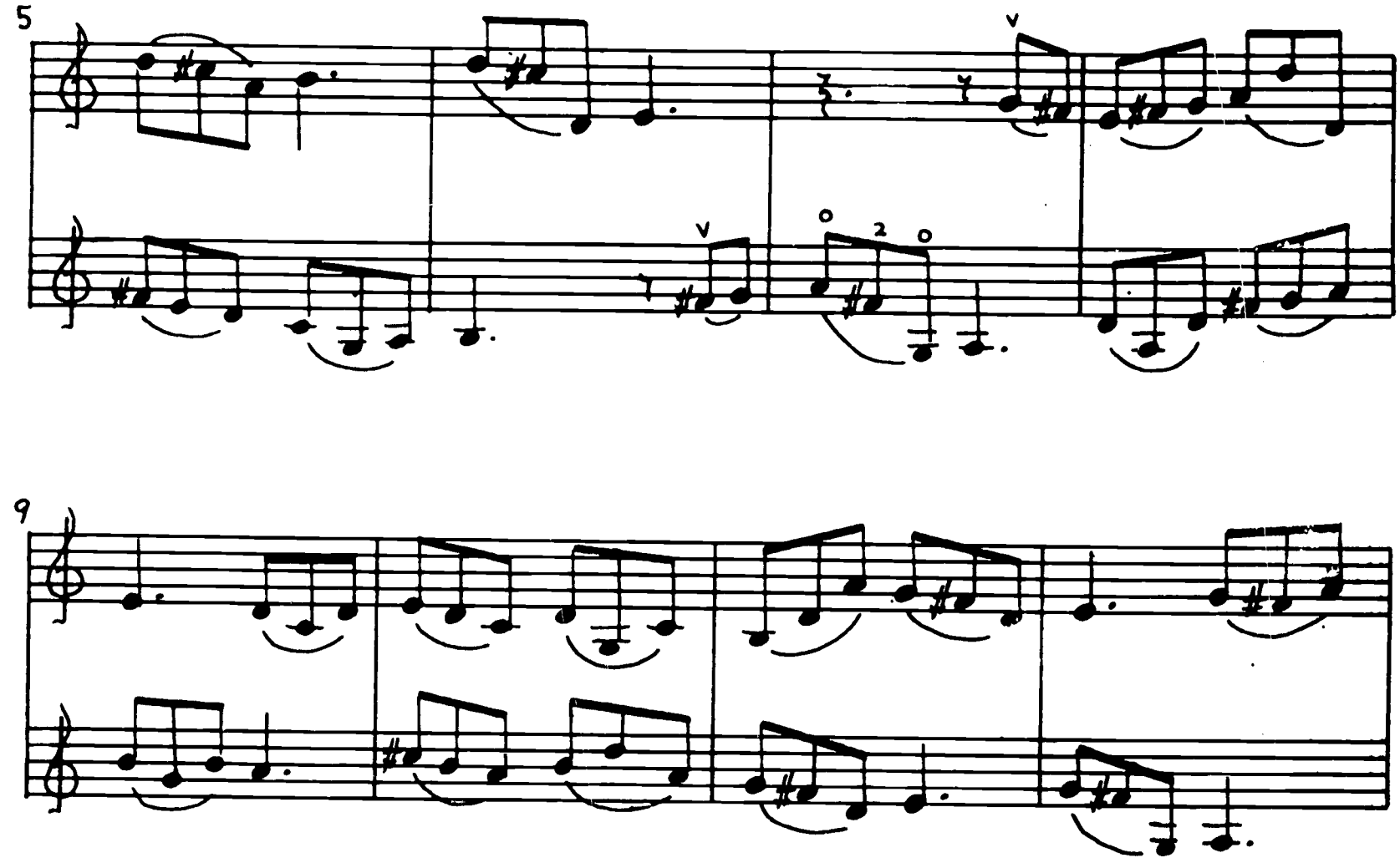
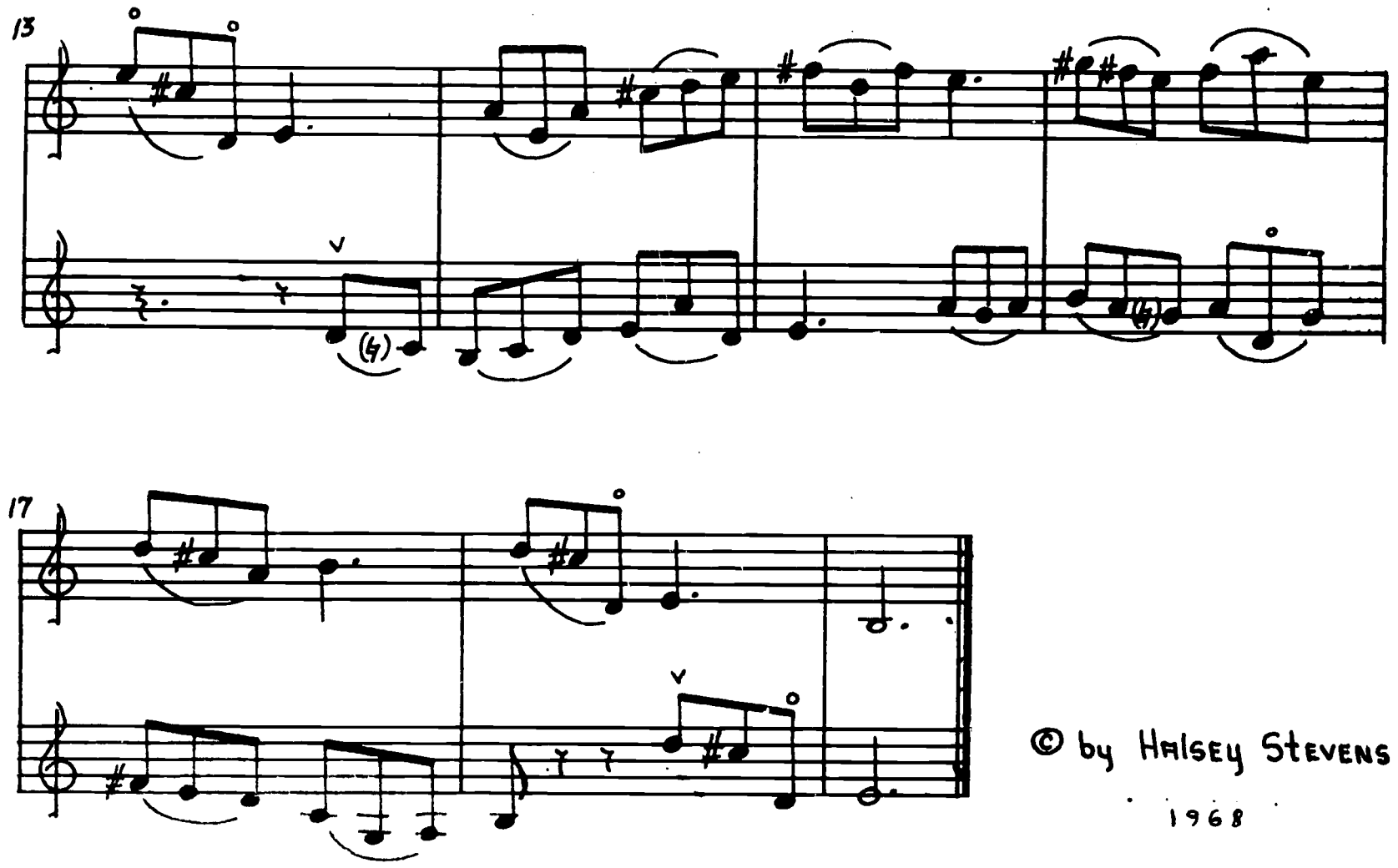


2. Andantino ♪ = 160







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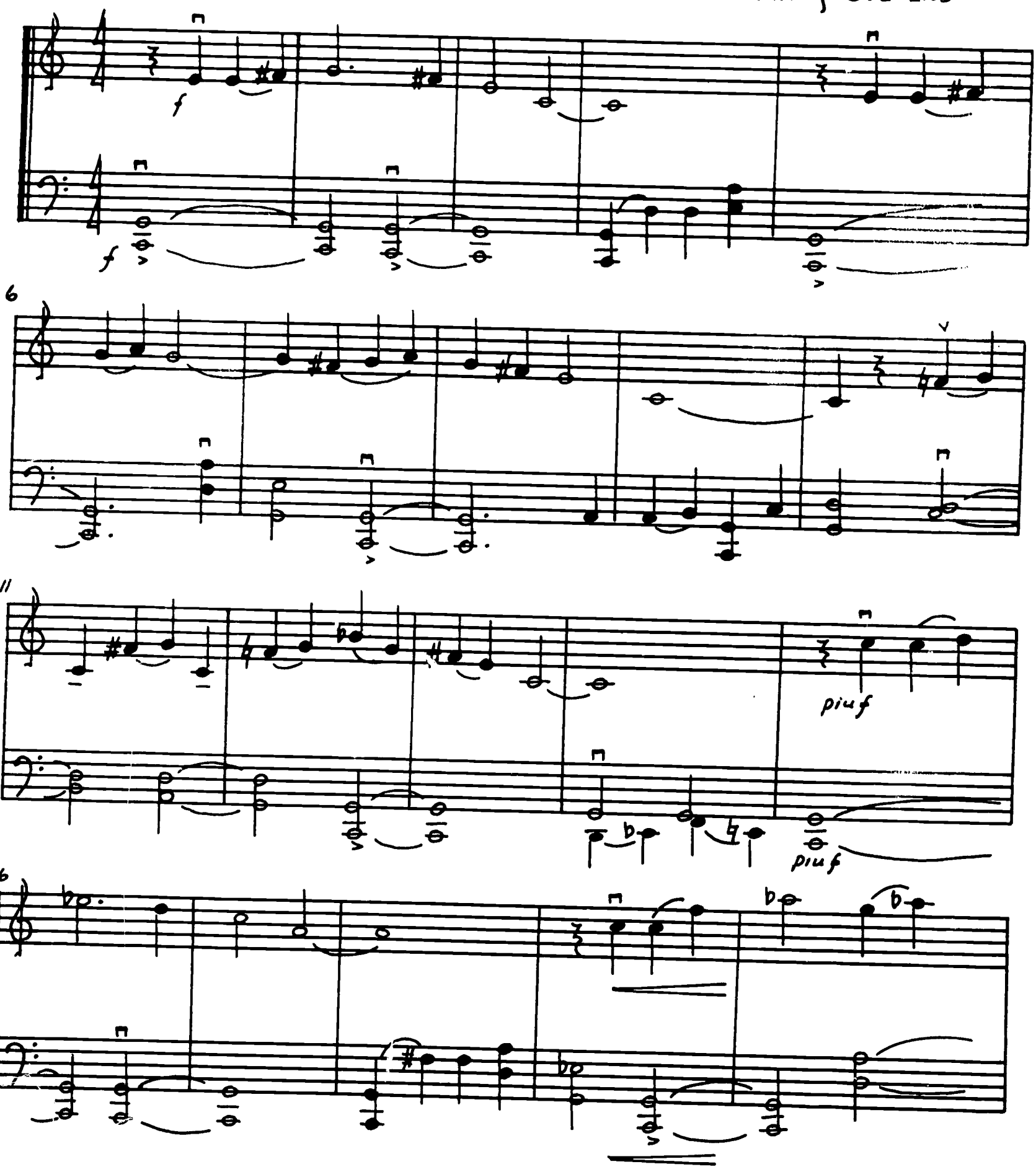
1968

Four Duets
for Violin and Cello

1. Liberamente ♩ = 128

Halsey Stevens



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21

26

f

f

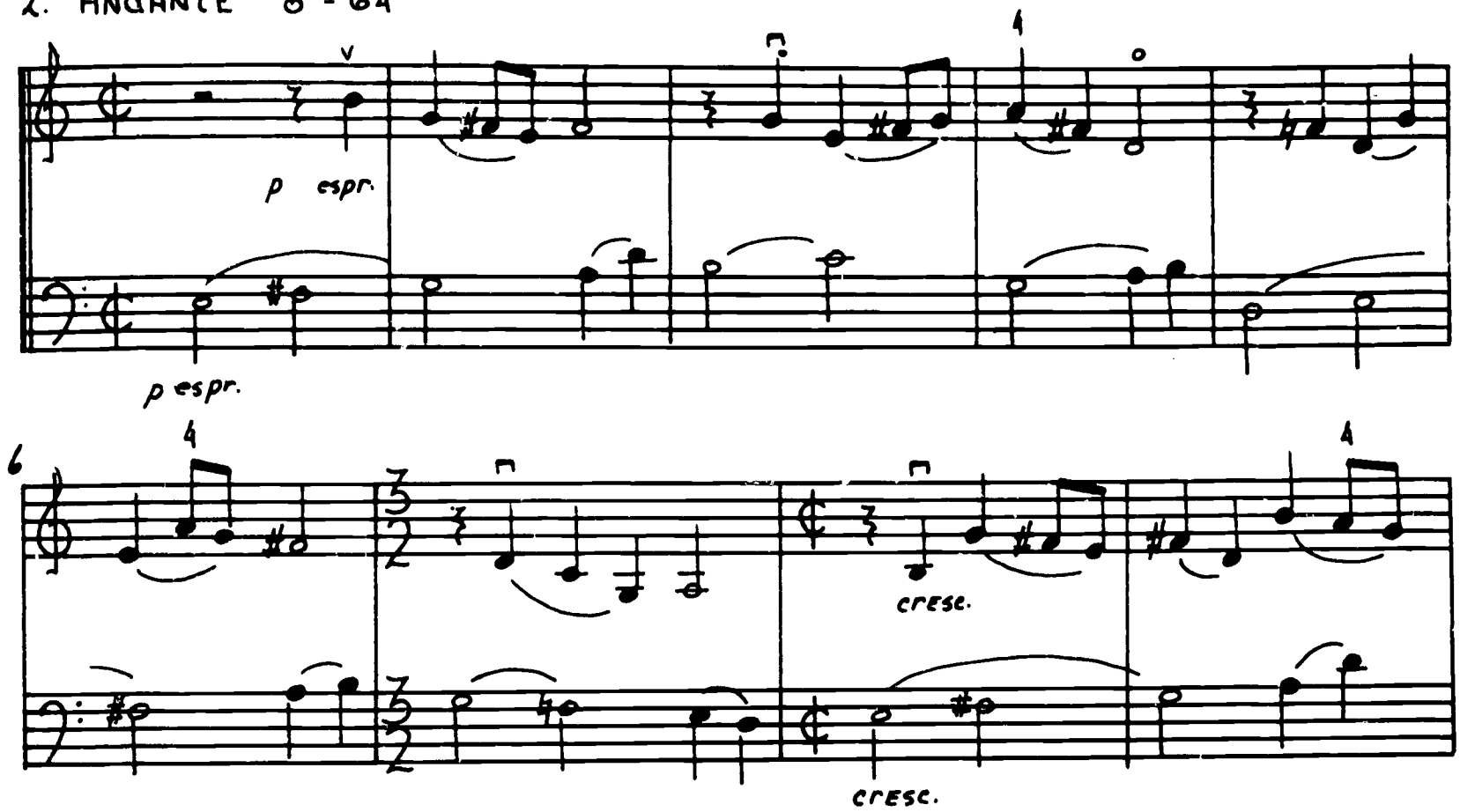
31

36

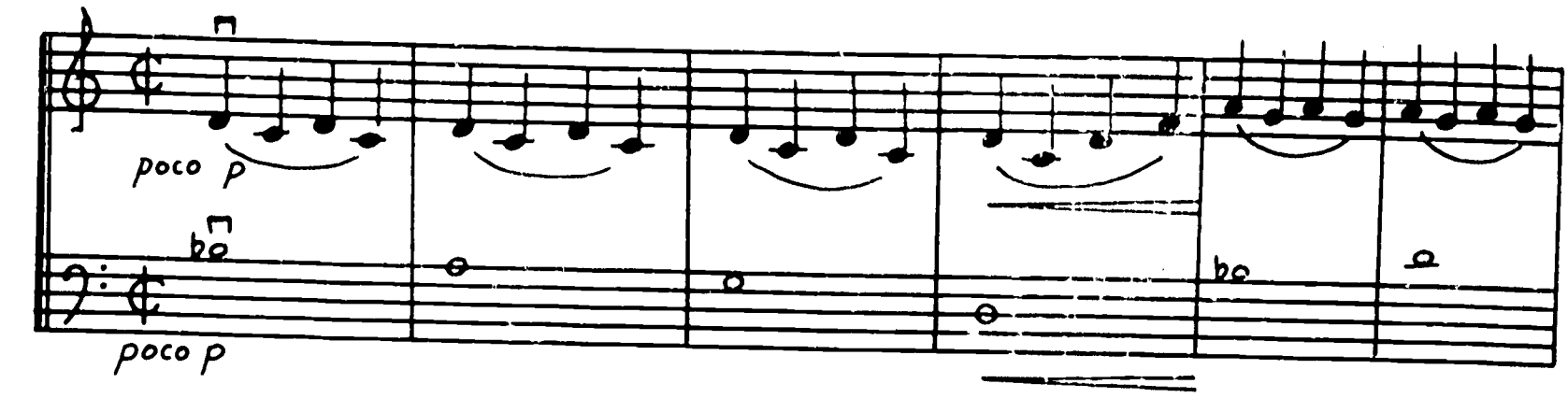
41

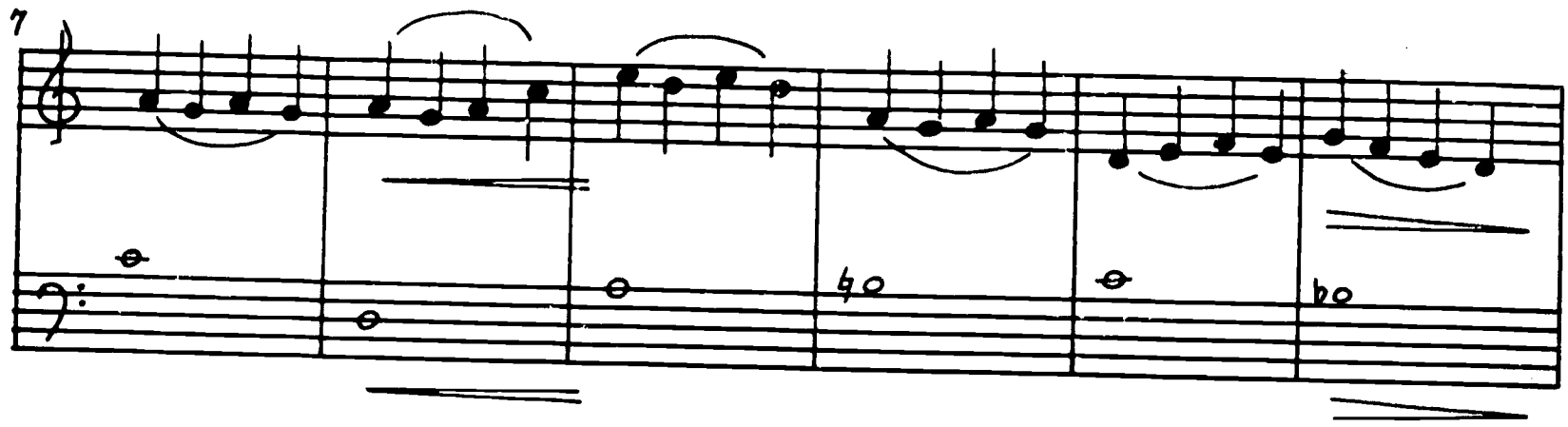
rit.

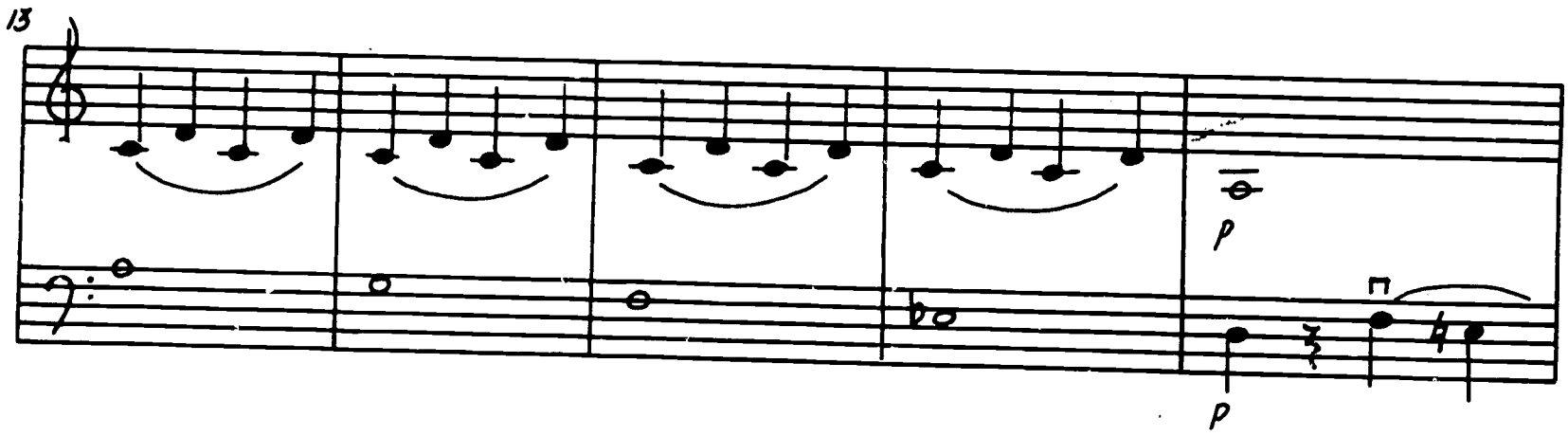
2. ANDANTE ♩ = 64

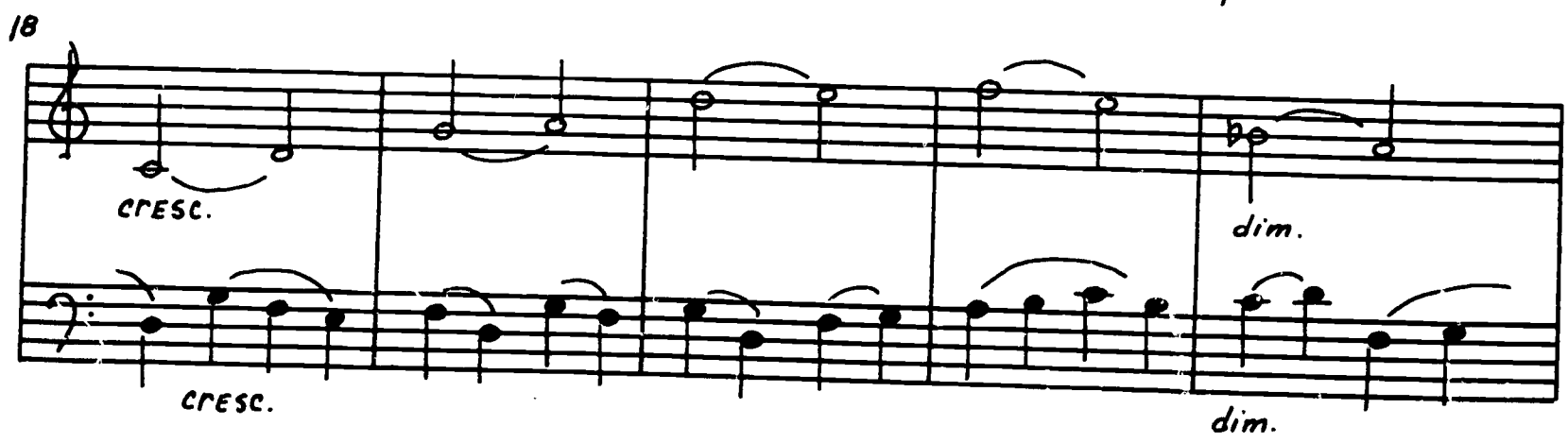


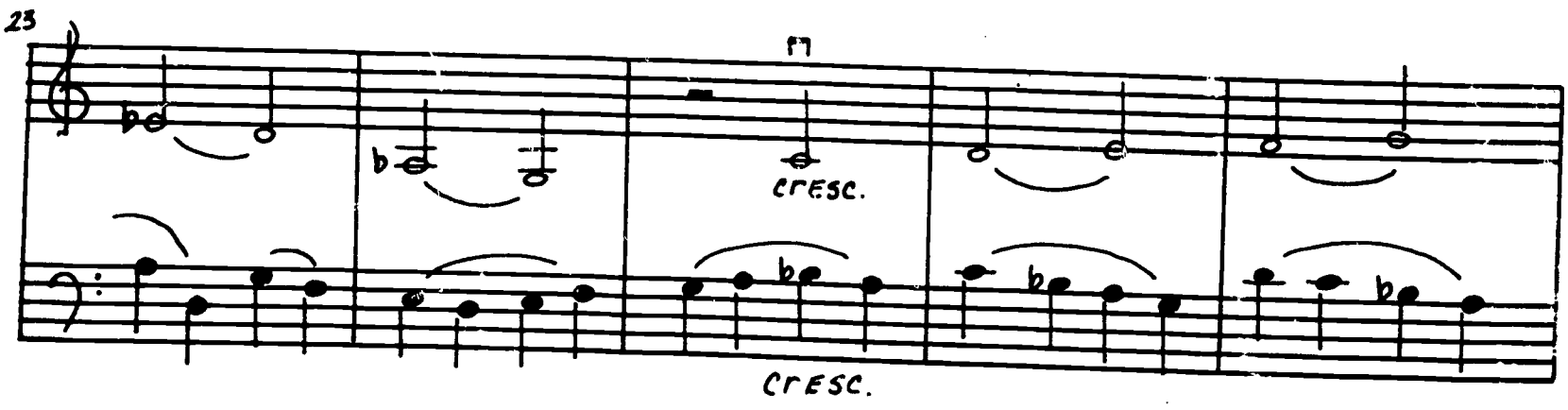
3. Mormorevole ♩ = 80











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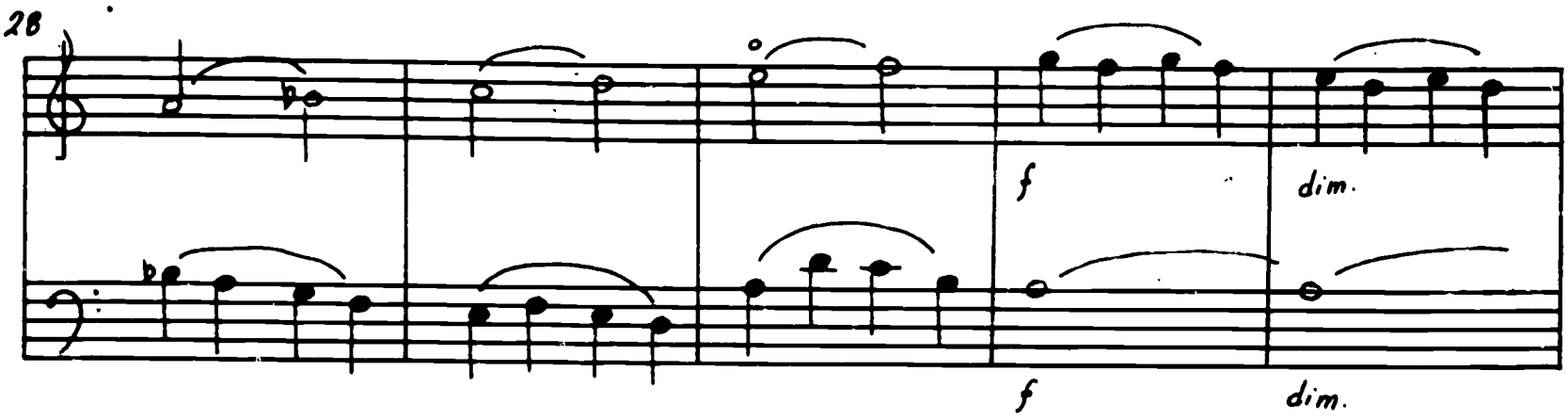

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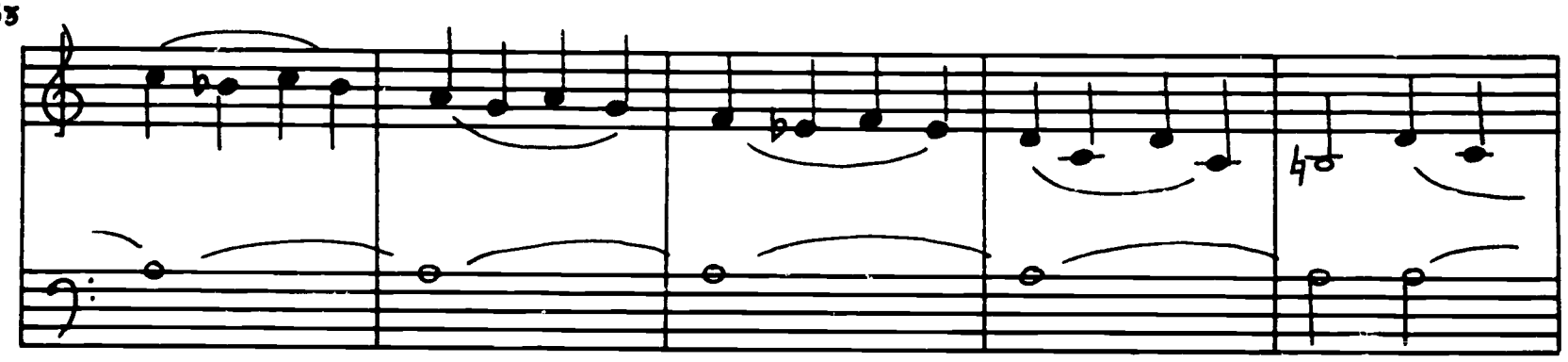

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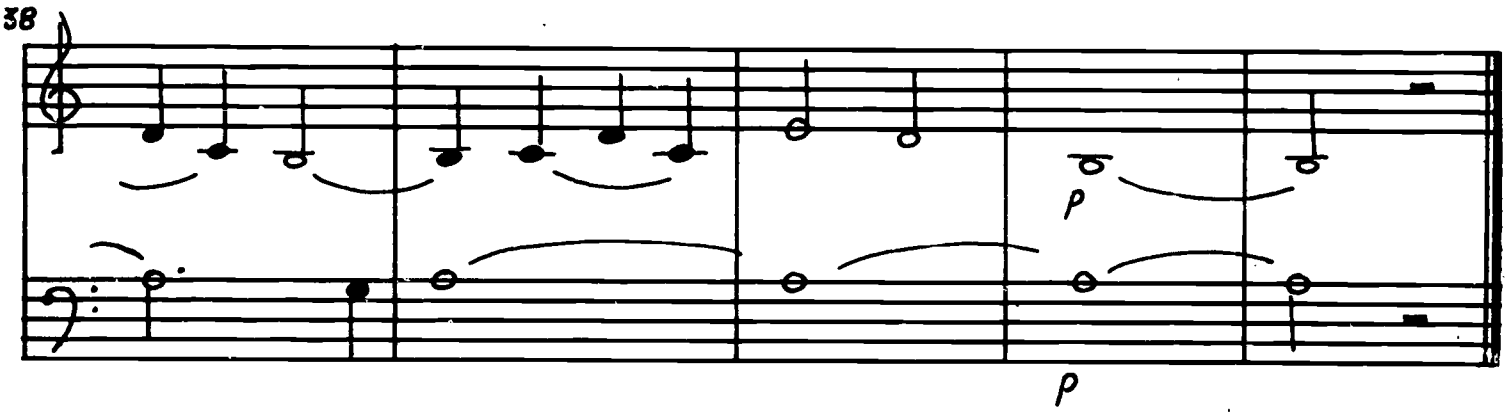
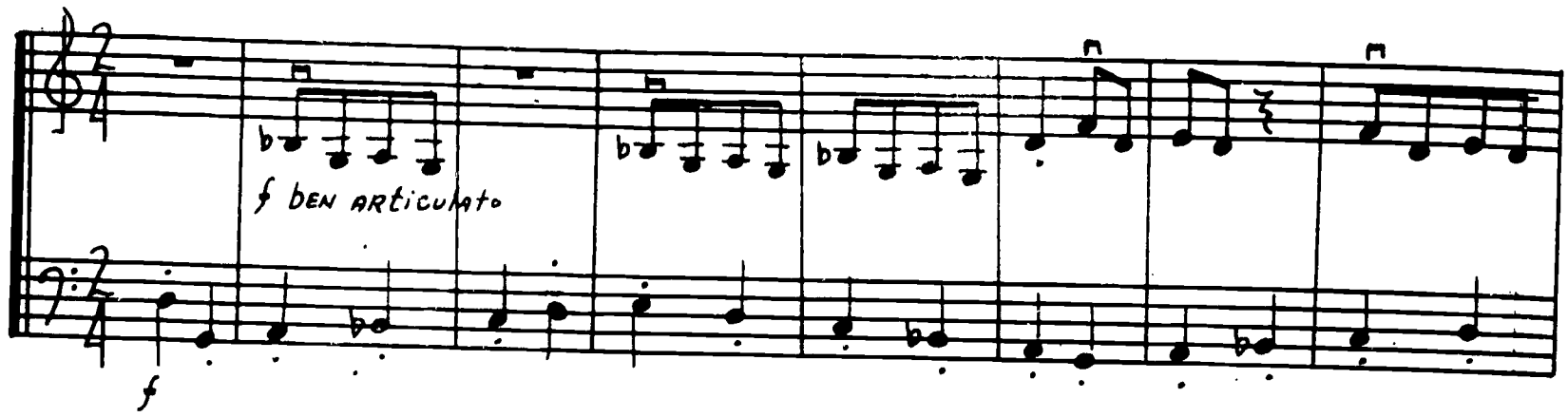


4. Allegro moderato ♩ = 96



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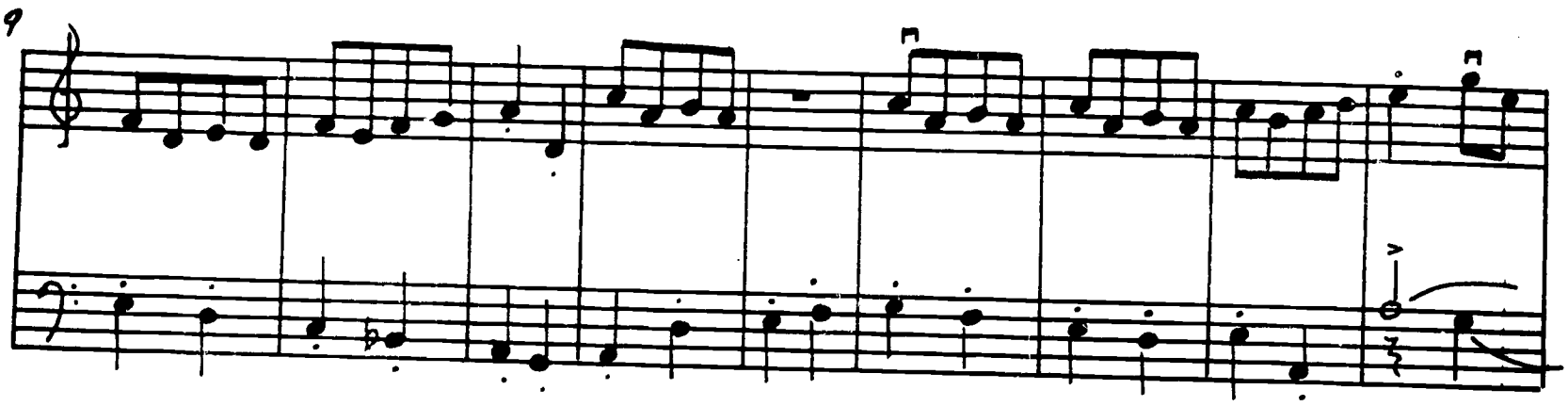

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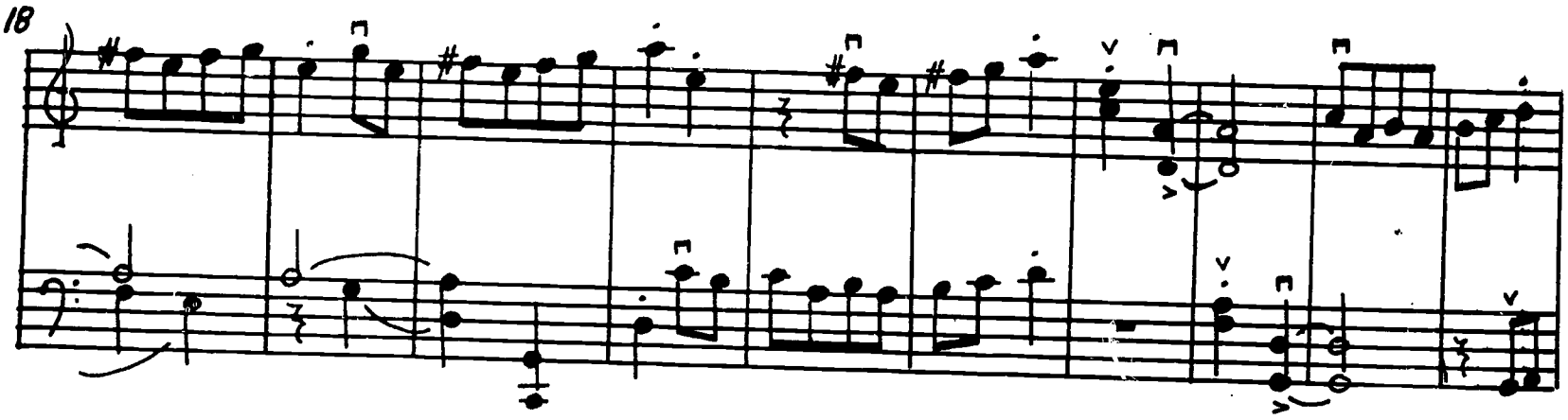

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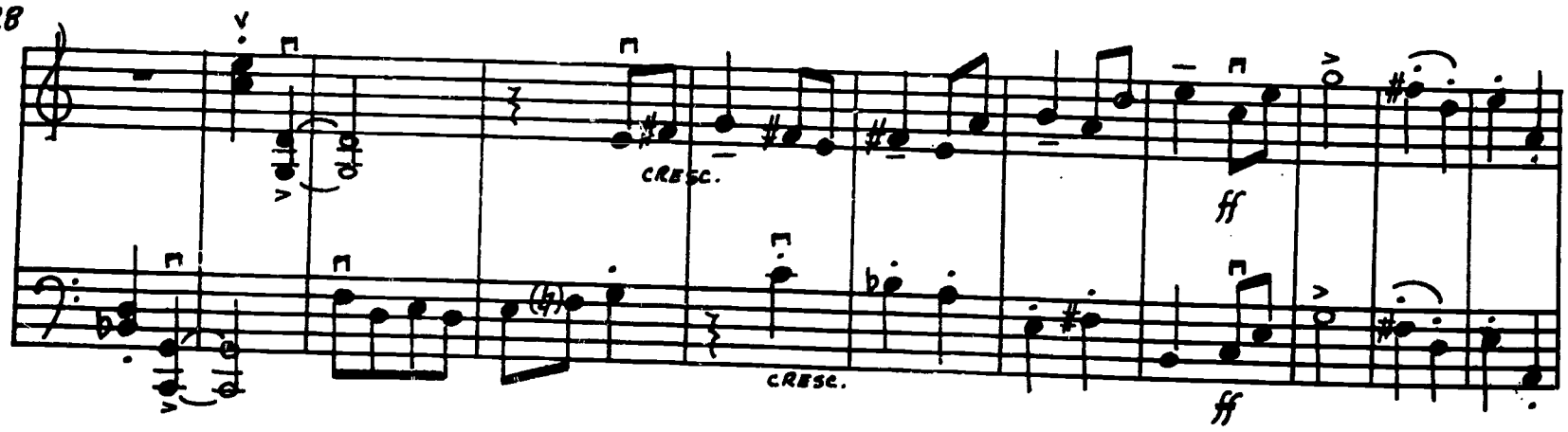

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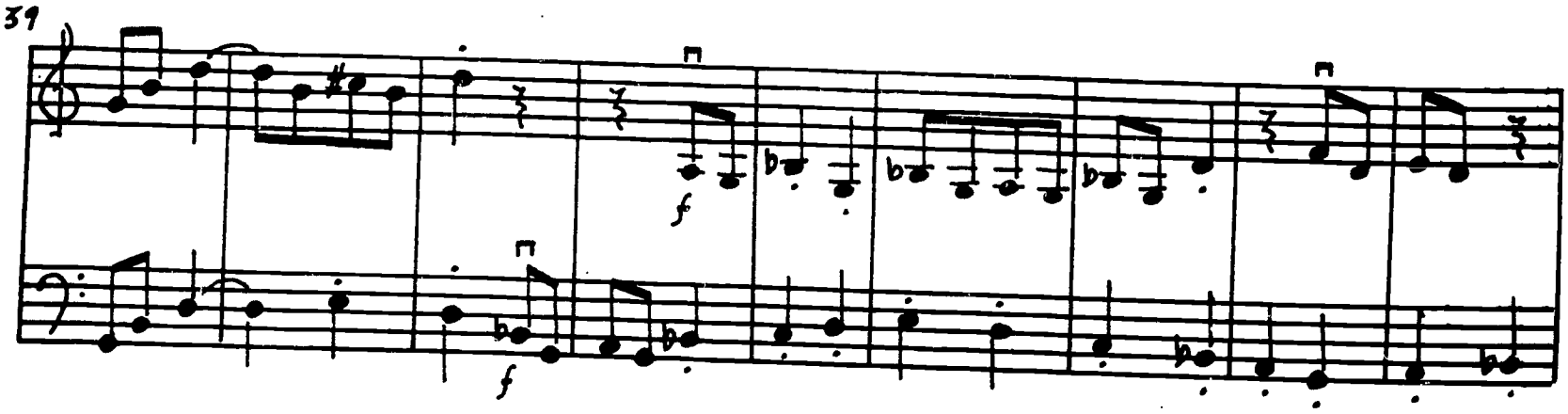


48

56

65

73

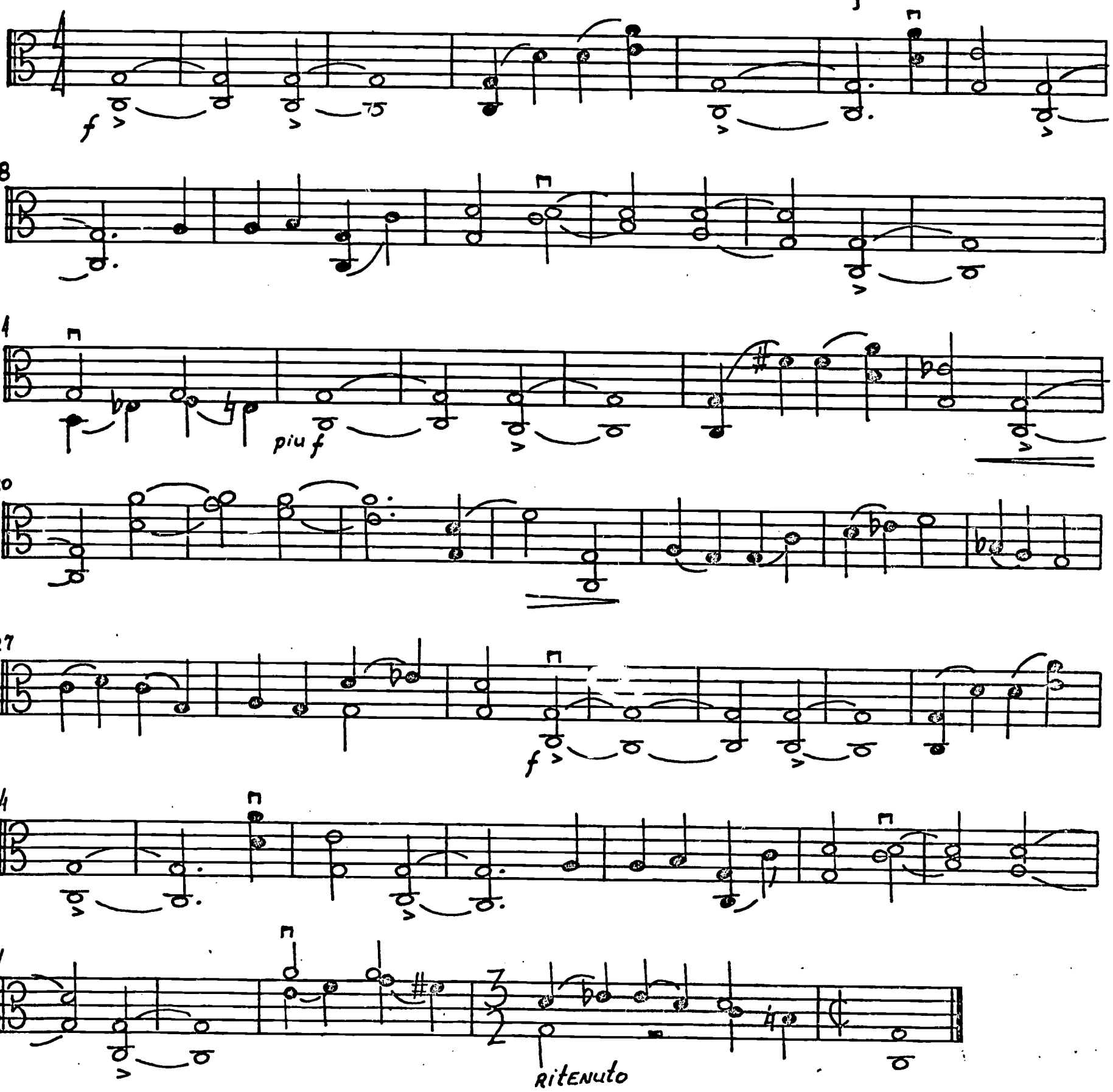
alliargando

Viola (optional)

Duets for Violin and Cello

1. Liberamente ♩ = 128

Halsey Stevens



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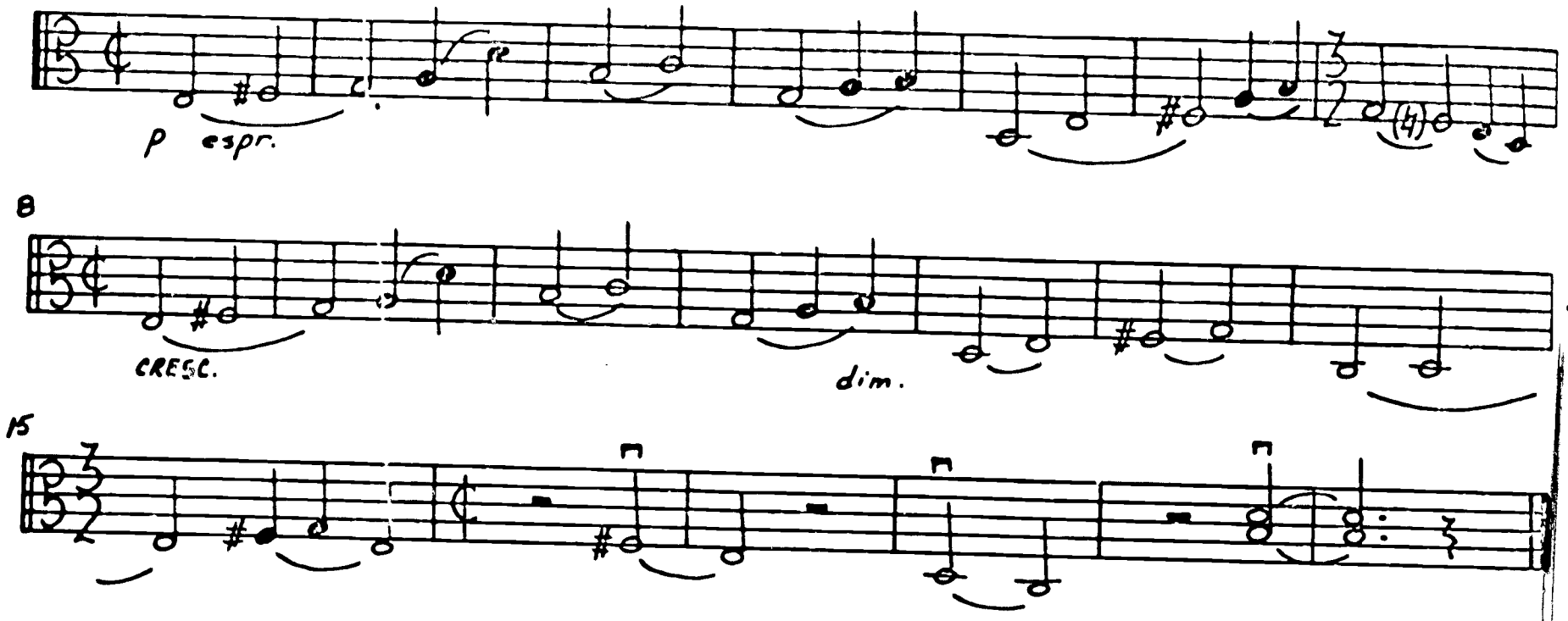
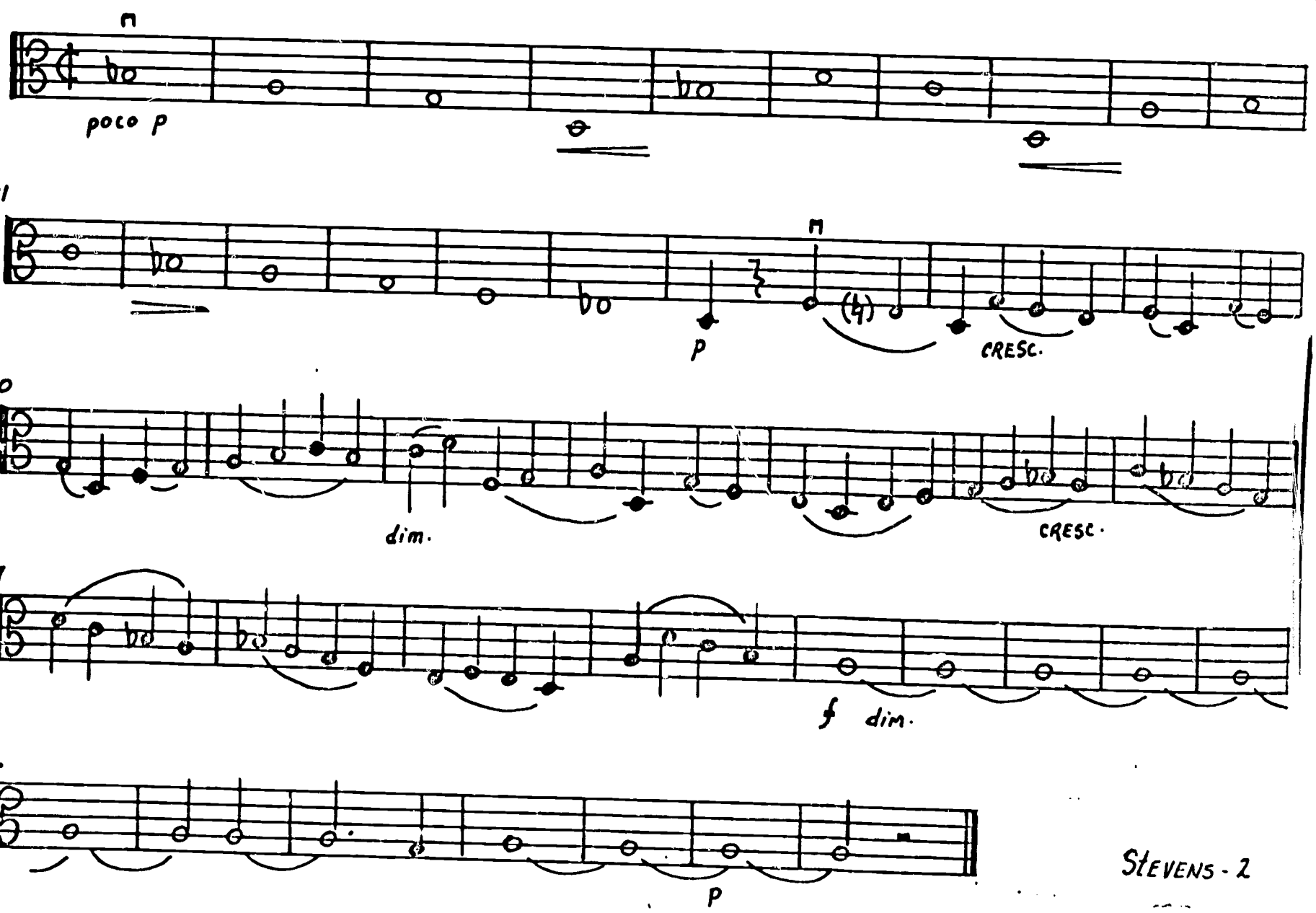
Viola (optional)

2. Andante ♩ = 64

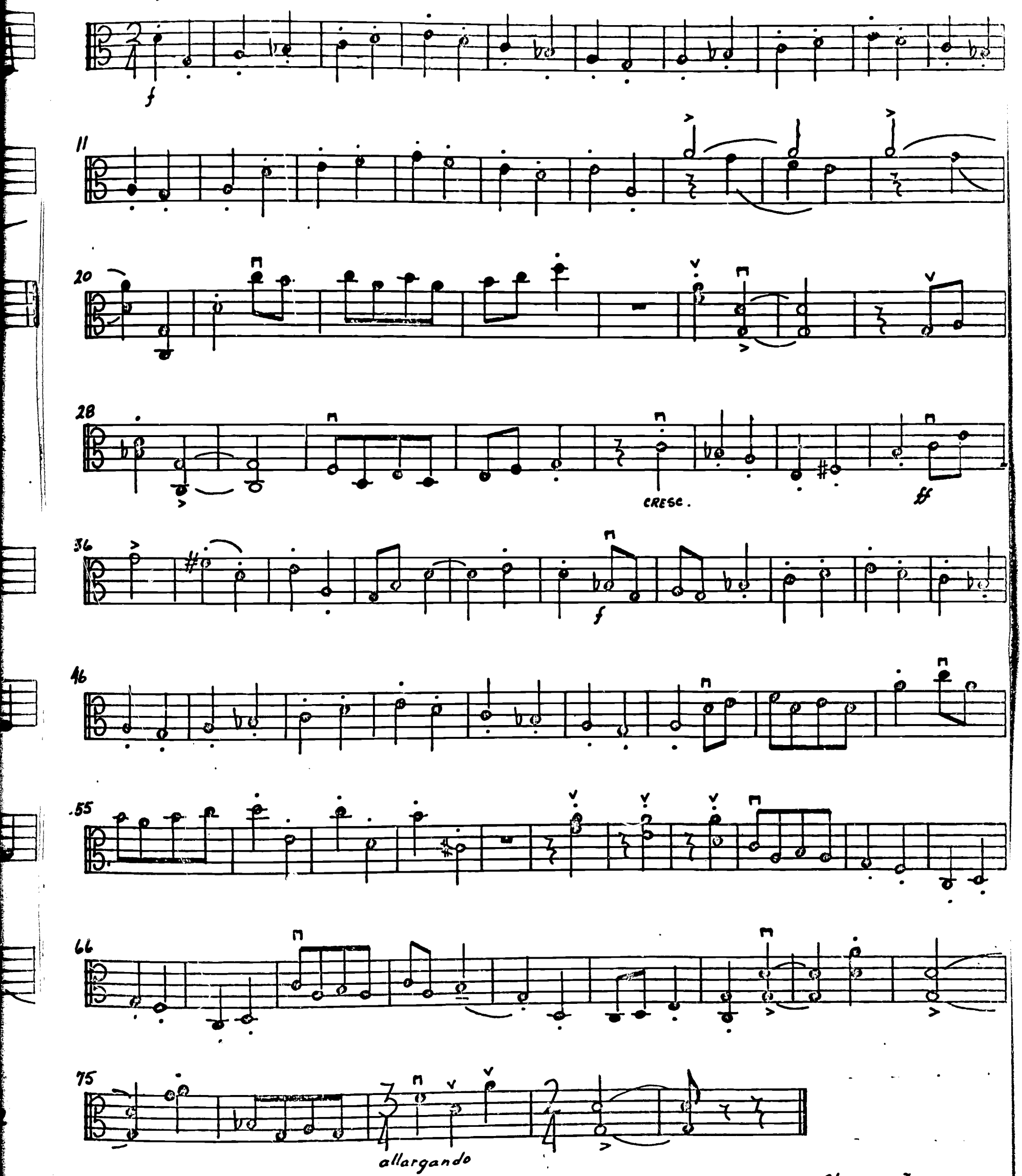


3. Mormorevole ♩. 80



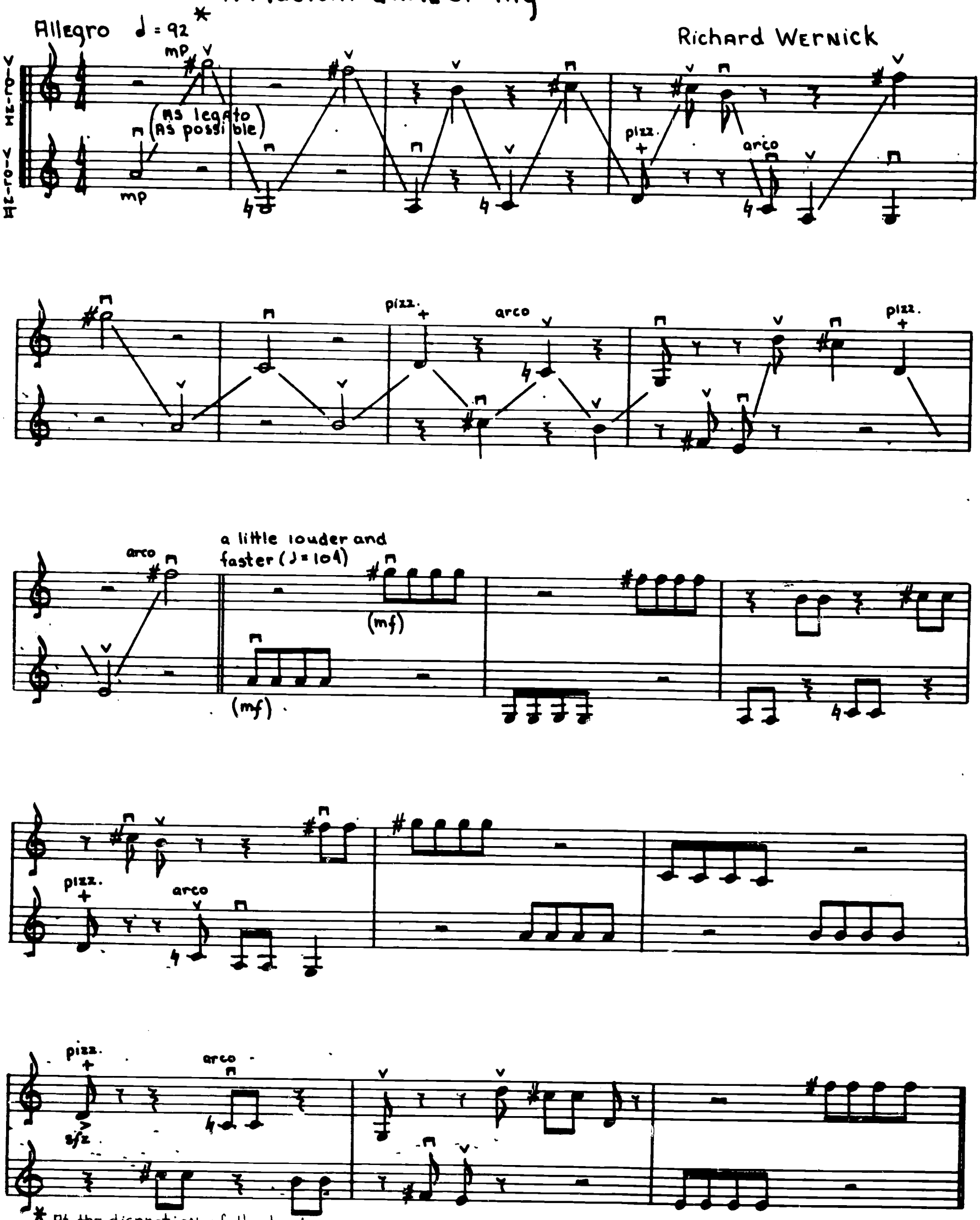
Viola (optional)

4. Allegro moderato ♩= 96



A Musical Game of Tag

Richard Wernick



* At the discretion of the teacher the piece may begin much more slowly and accelerate to a faster tempo than that indicated.

© by Richard Wernick 1968

still louder and faster (♩ = 112)

(f)

(f)

pizz.

arco

pizz.

arco

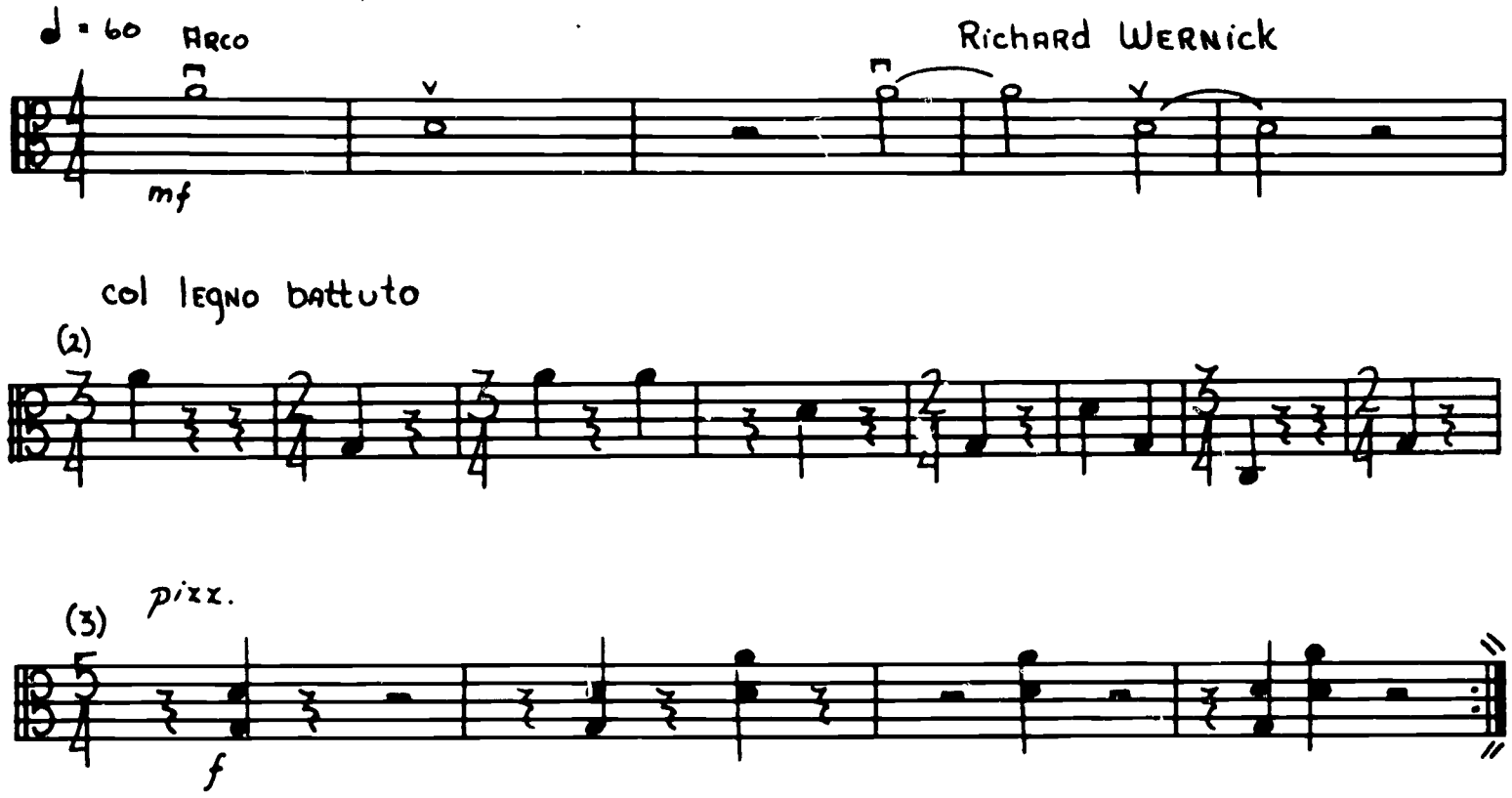
sfz

pizz.

Viola

You Can't Catch Me

A CANON for THREE PLAYERS



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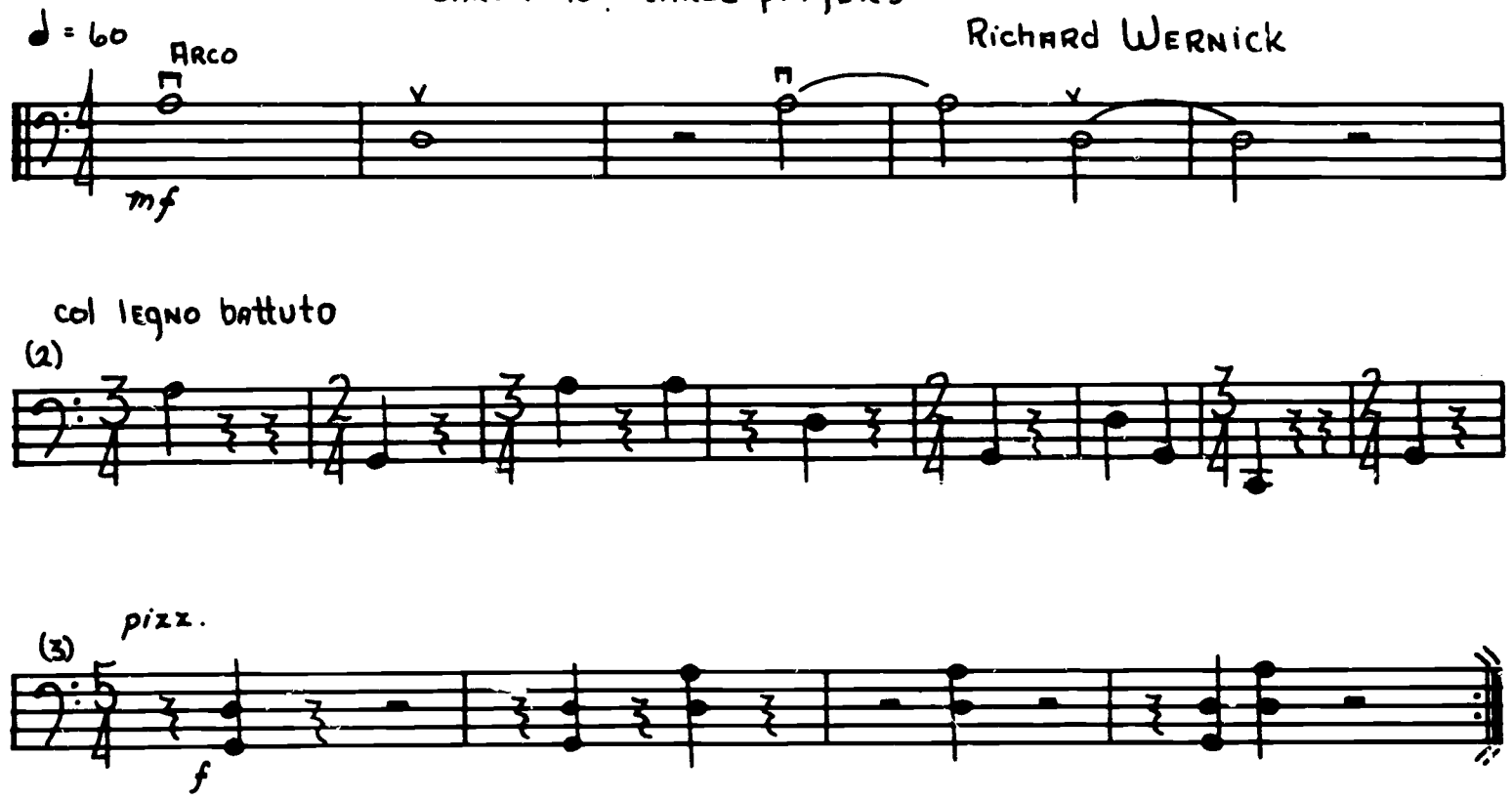
Cello

You Can't Catch Me

A CANON for THREE PLAYERS



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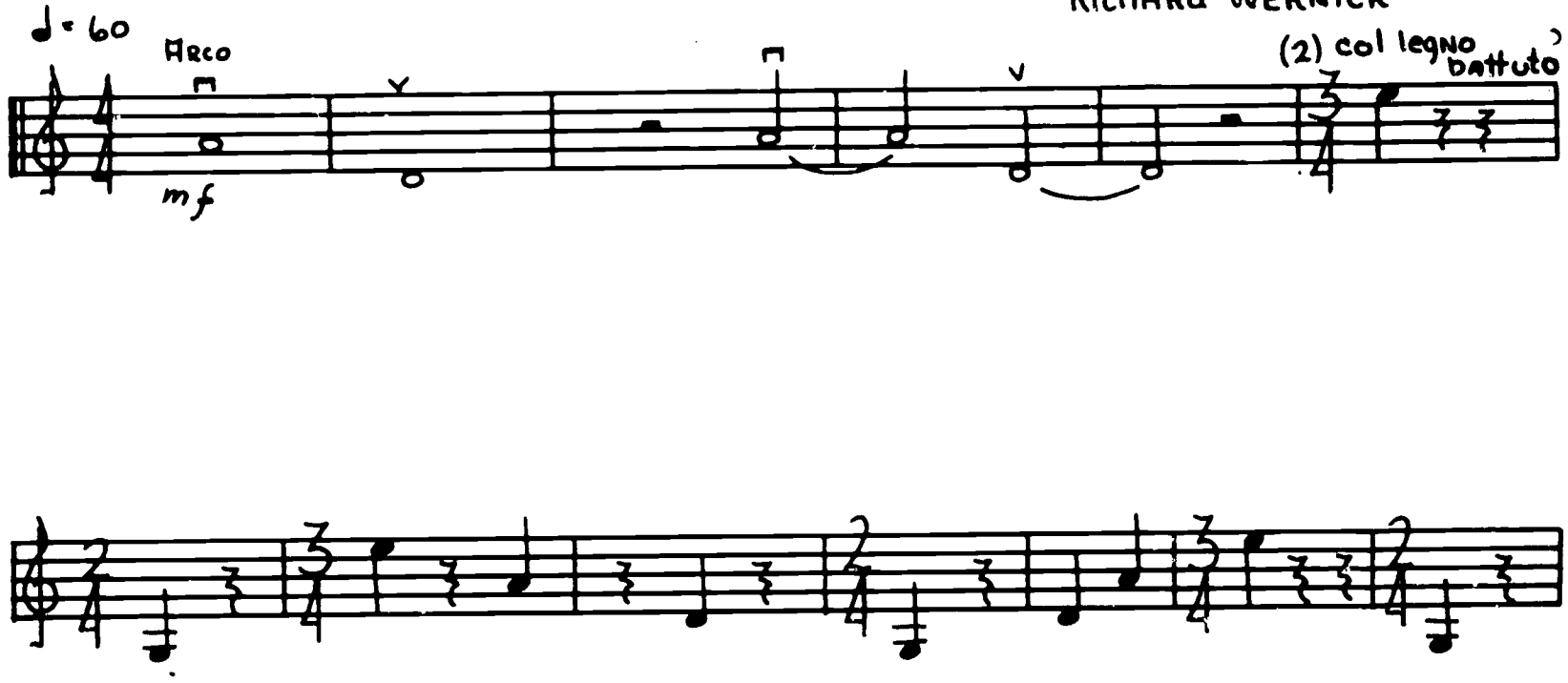
Violin

You Can't Catch Me

A CANON for THREE PLAYERS

Richard WERNICK



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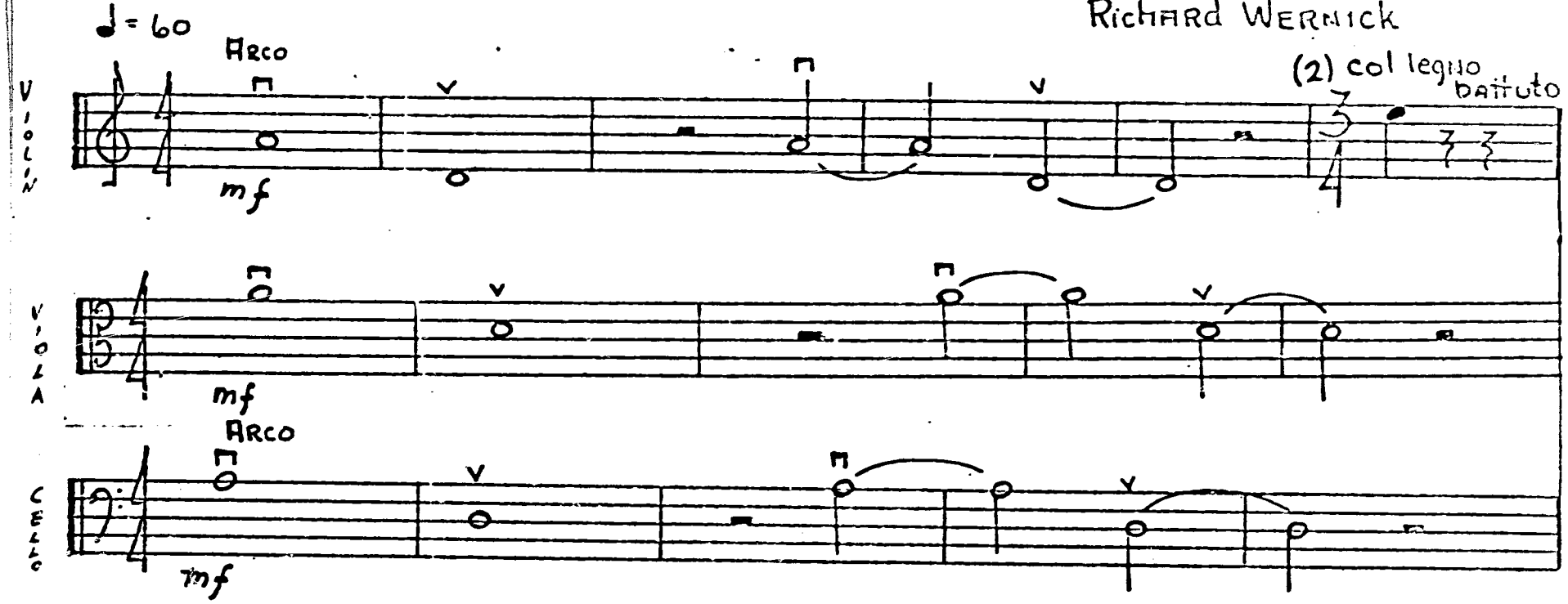
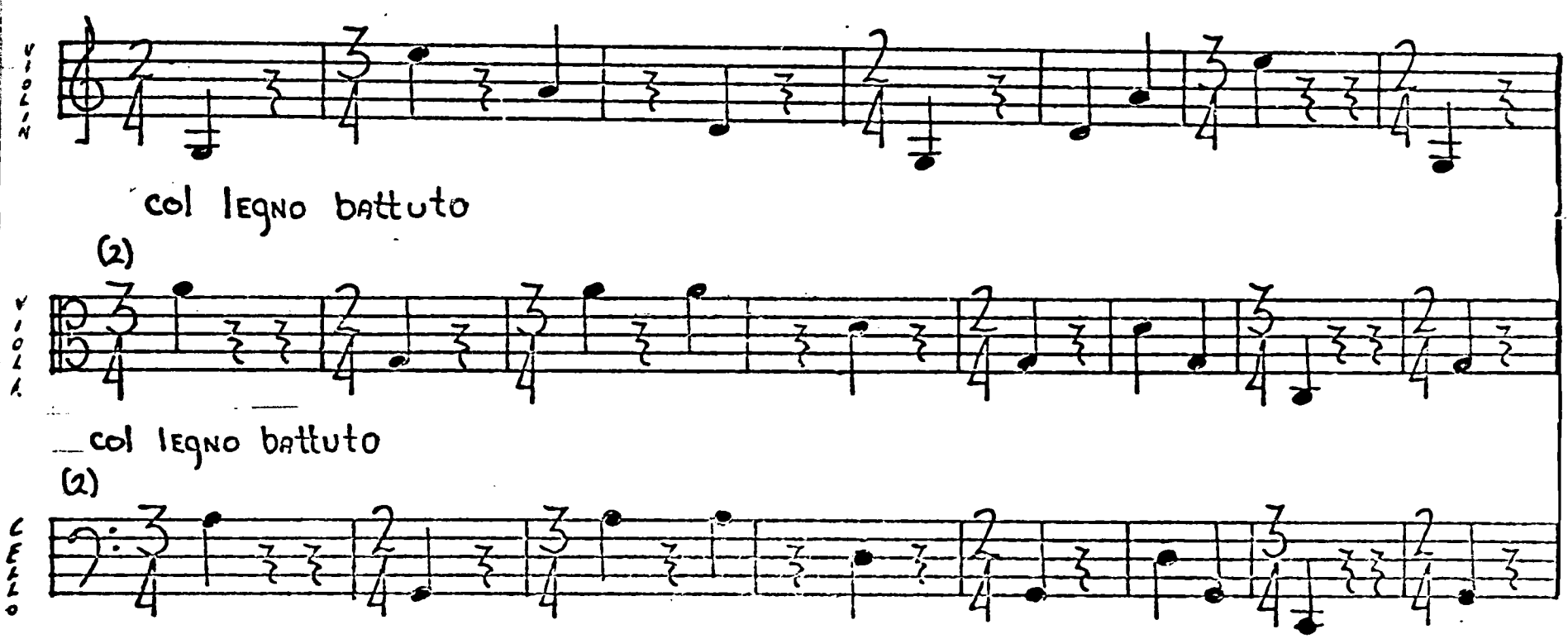
SCORE

You Can't Catch Me

A CANON FOR THREE PLAYERS

Richard Wernick





col legno battuto

(2)

VIOLA

col legno battuto

(2)

CELLO

(3) pizz.

VIOLIN

f

pizz.

(3)

VIOLA

f

pizz.

(3)

CELLO

f

Peter's March

for two violins

♩ = 96

Richard Wernick

VIN. I

VIN. II

ff

sim.

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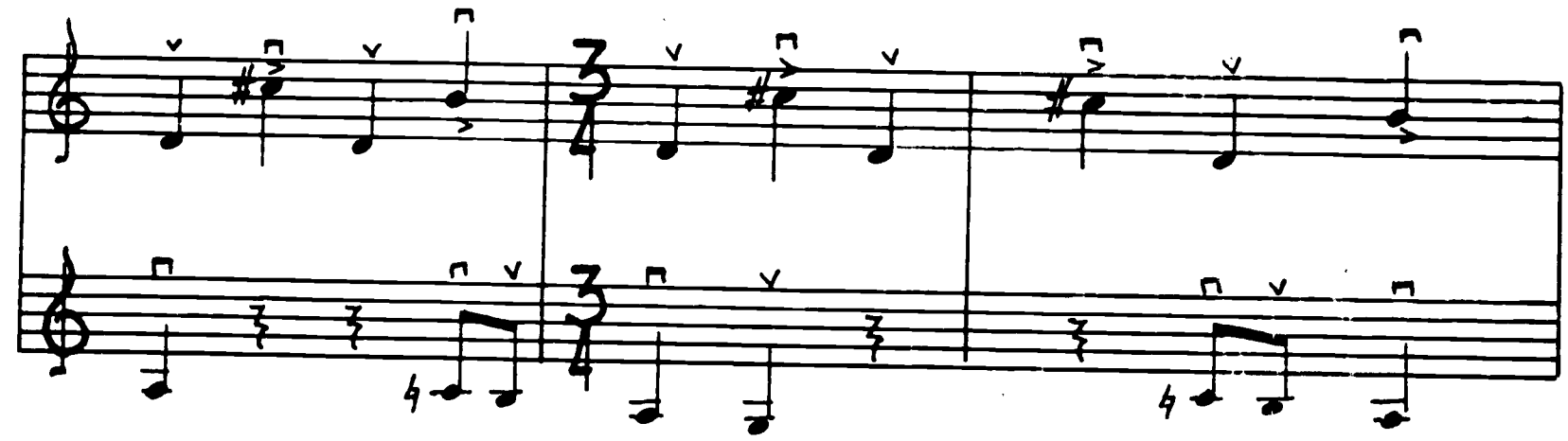
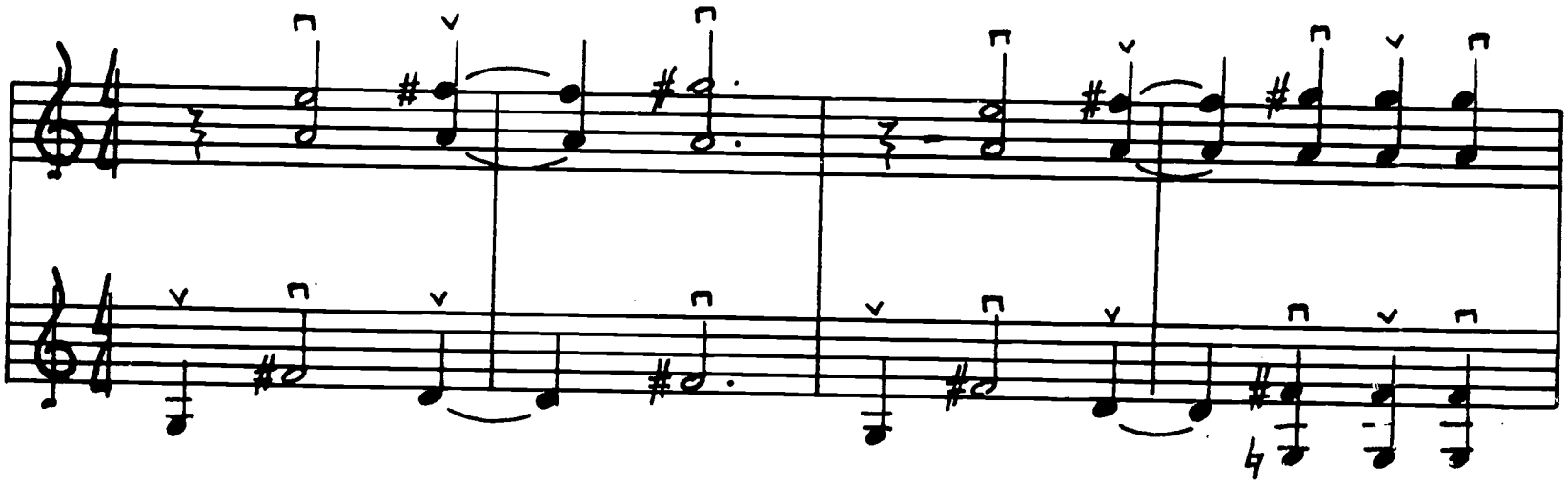
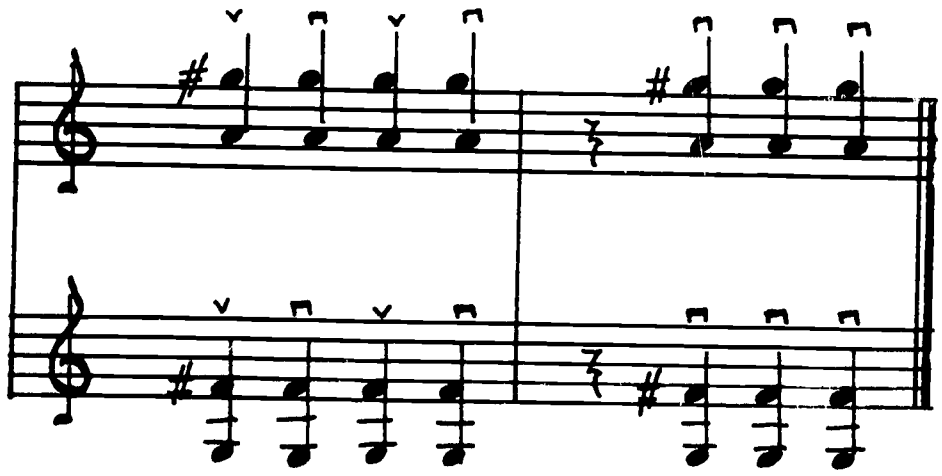






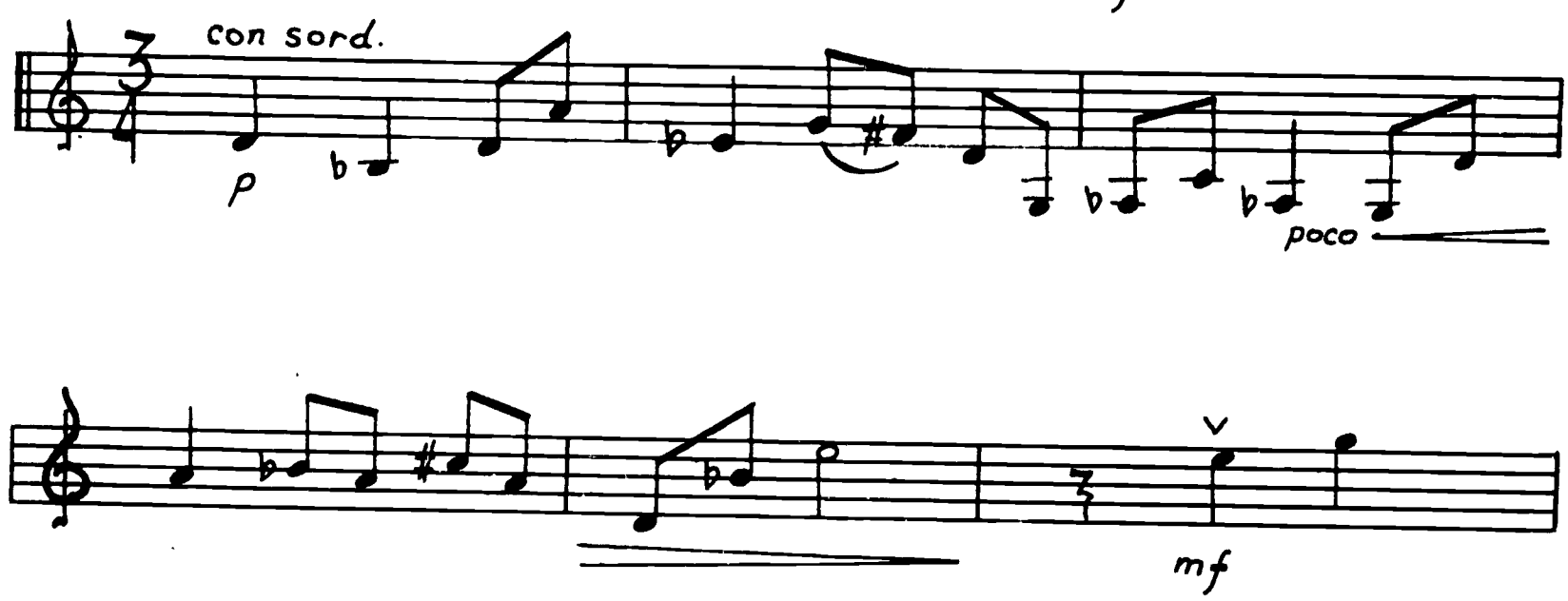
Wernick - March - 2

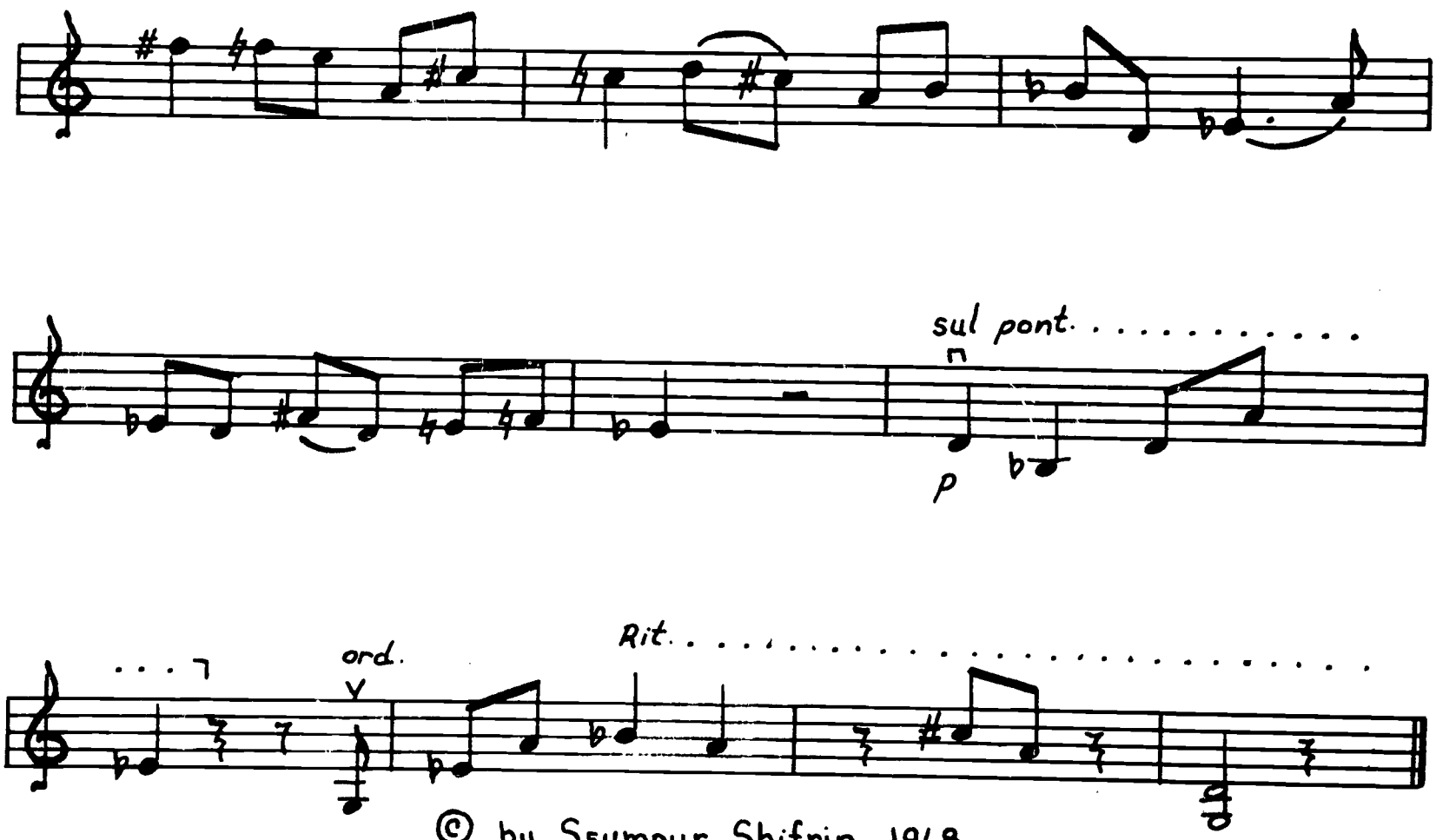
Solo Violin

Lullaby

Andante

Seymour Shifrin





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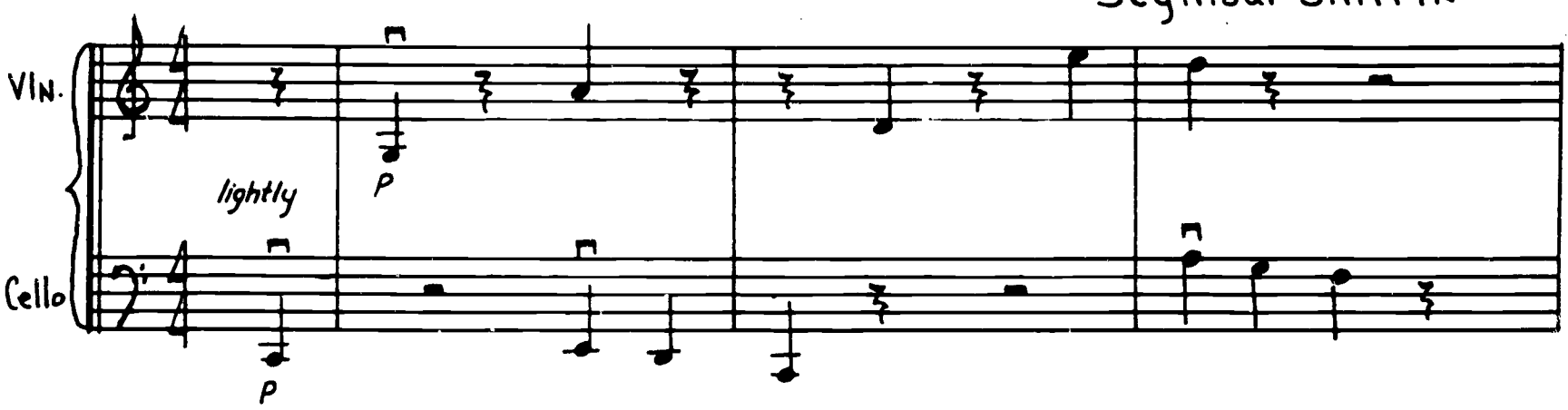
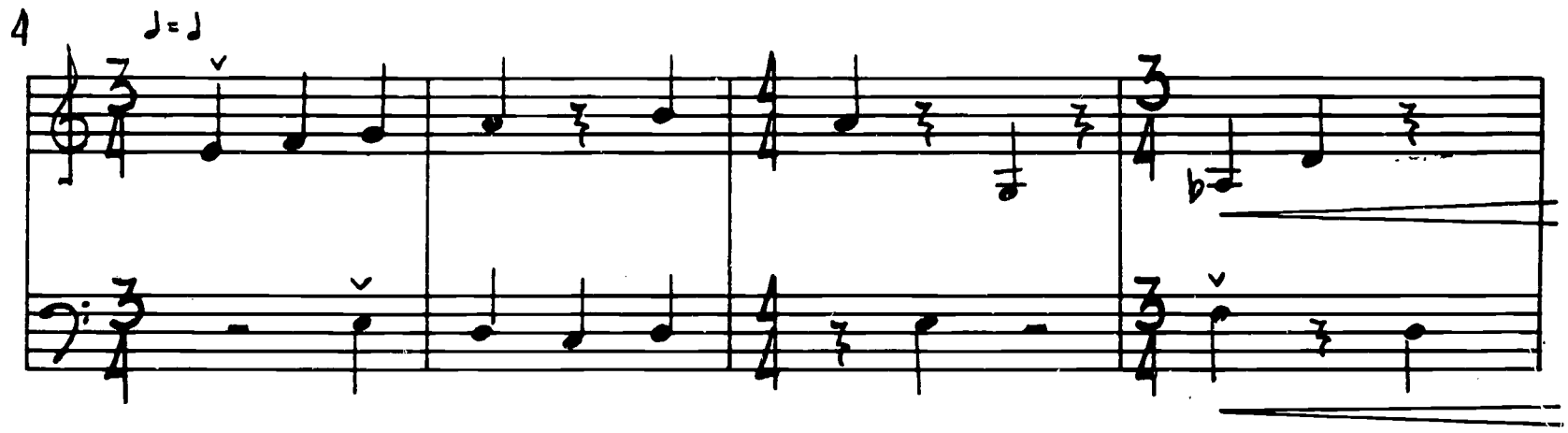
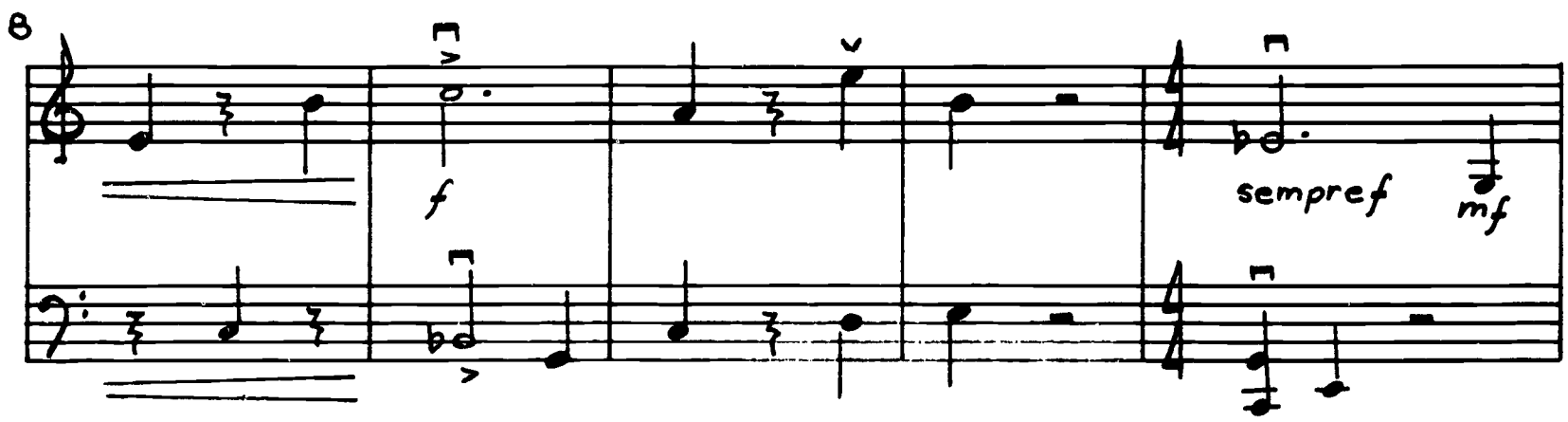
PLAY for the Young

Alla breve *

Seymour Shifrin

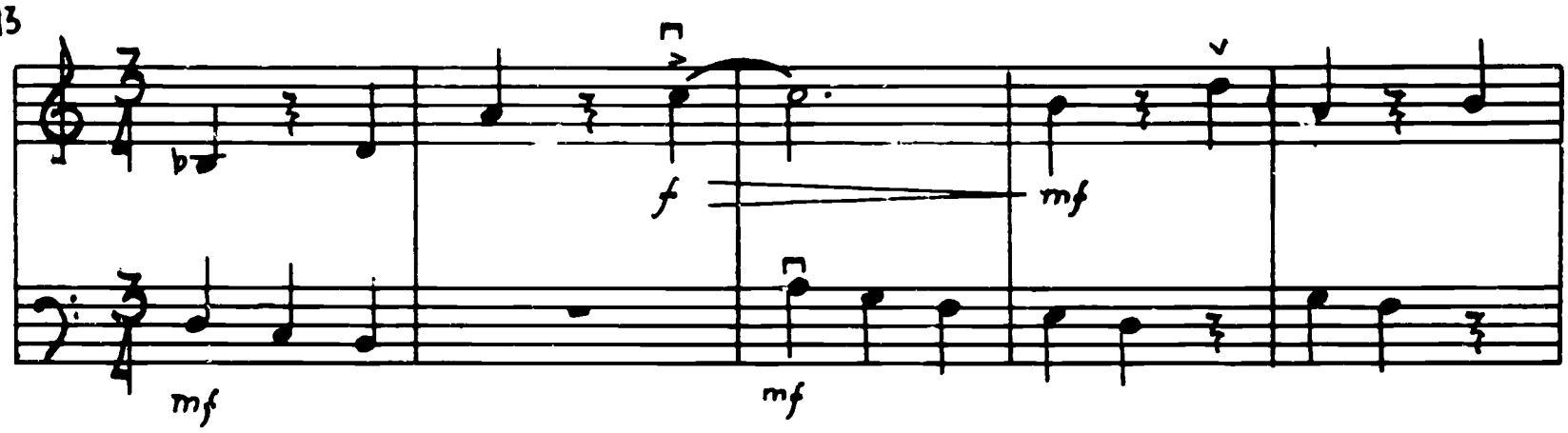






* ♩ = 60 to begin with; ♩ = 120-132 as a goal

13



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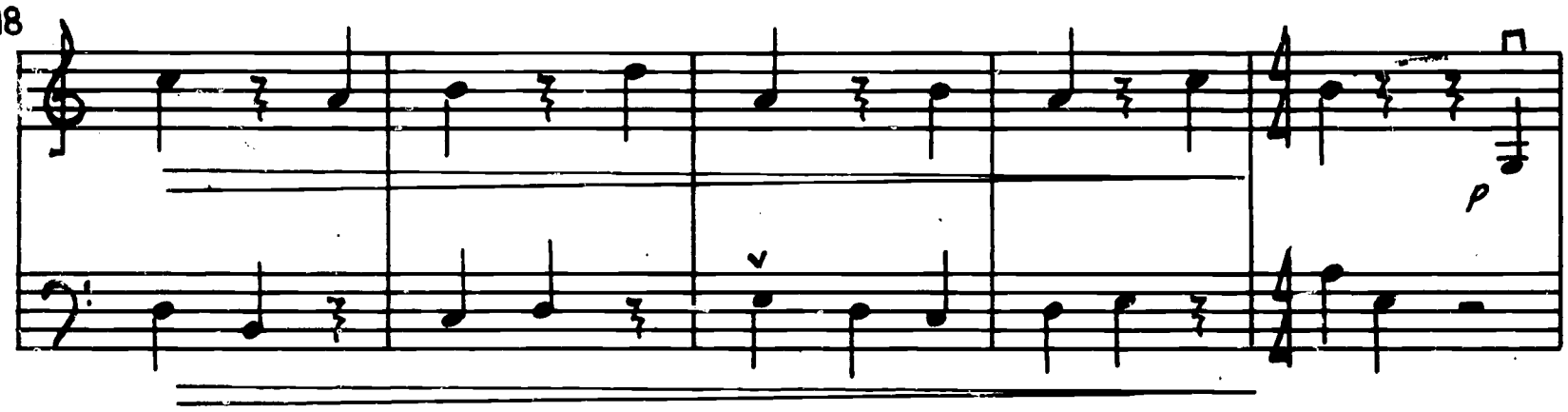

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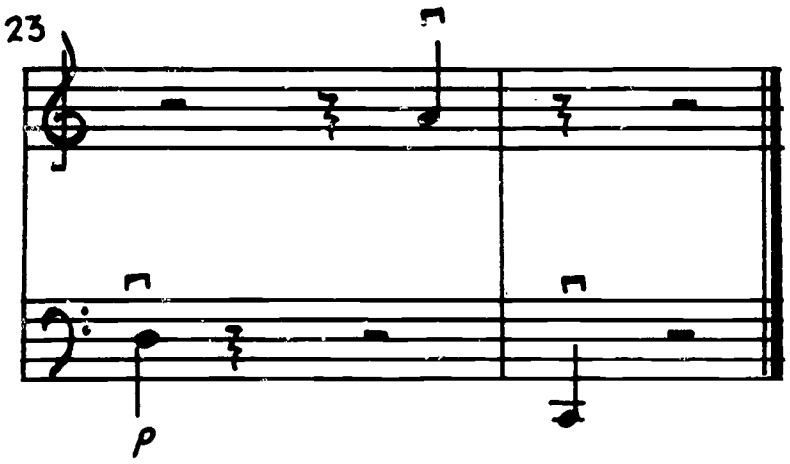

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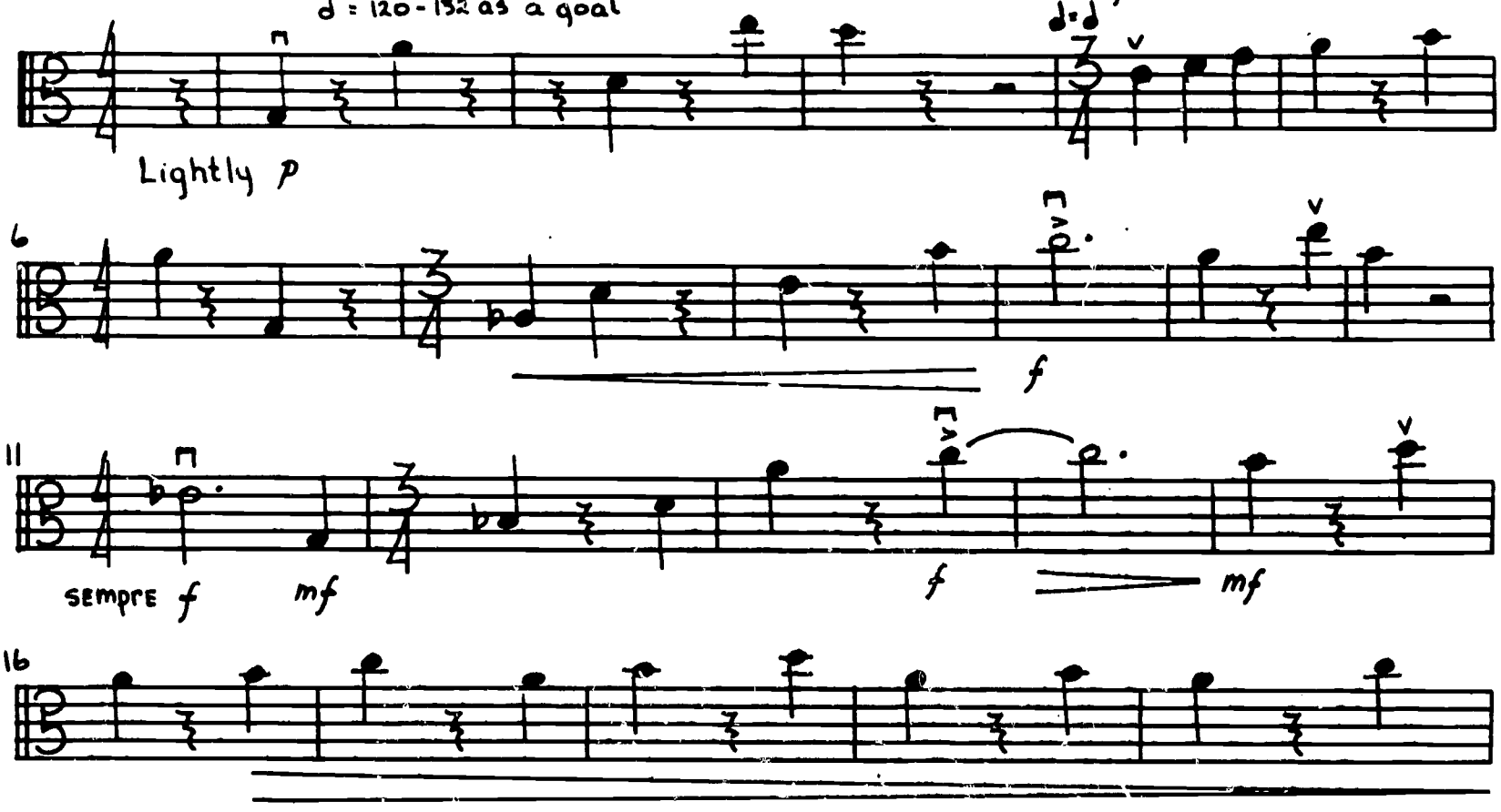
Viola (optional)

PLAY for the YOUNG

Alla breve ♩ = 60 to begin with
♩ = 120-132 as a goal

Seymour Shifrin



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Violin

Duettino

With verve ♩ = 84-88

Seymour Shifrin

pizz. arco. sul pont

mf mf

5 ord. sul pt. drum strike ord.

f sempre f mf rit. . . . . :

9 ord. . . . . a tempo ff sempre ff

13

17 Pizz. arco drum strike

f f mf

21 Rit.

p pp

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II

Duettino

With Verve

pizz. ♩=84-88

Violin

piano

mf

arco

mf

mf

sulpt.

ord.

f

sulpt.

sempre f

4.

f

ped.

ord.

drum stroke

ord.

mf

fit. . . . a Tempo

ff

simple ff

8.

ff

f

drum stroke
ord.
ped.
ord.
mf
rit. . . . a Tempo
ff
simple ff
8.
ff
f
12

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pizz.

16.

f

arco

drum stick

mf

19.

Sempre p

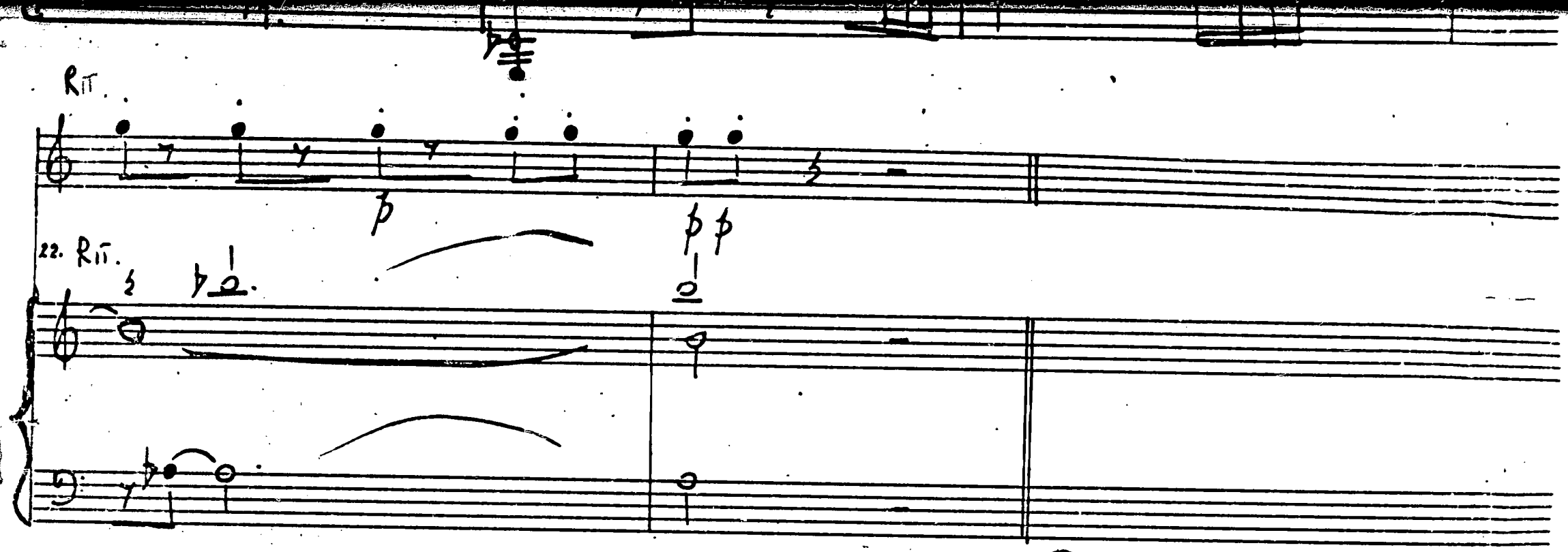
pp

Rit.

p

pp

22. Rit.



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